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INSIDE THIS

"OUR BASSIST
URBY'S A PECULIAR
LOOKING GUY"
NOAH & THE WHALE: NOTHING
IF NOT HONEST



"Id never want Nirvana to come back and play"

DON'T WORRY, EXAMPLE, IT'S NOT LOOKING LIKELY



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03/12/2011



"Don't be put off by the hundreds of bloggers blogging"

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NO, NOT SIMON COWELL...
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PLUS

22 FEATURES

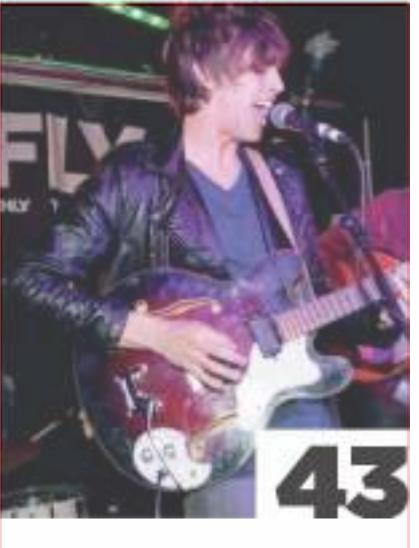
REVIEWS

LIVE **57**

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66 BRAINCELLS



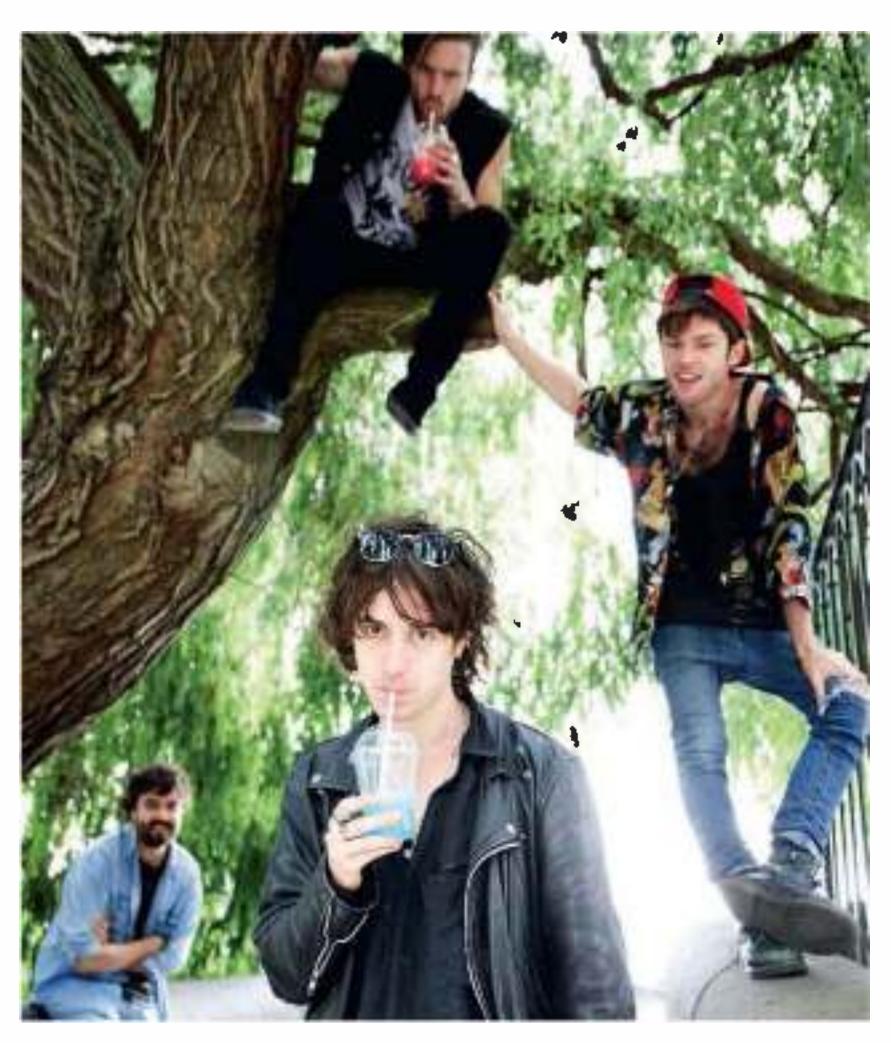
"IS IT OKAY IF WE DO A JUDAS PRIEST SET?"
YES, HOWLER, IT MOST DEFINITELY IS





ONREPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



TRACK OF THE WEEK

TRIBES

Himalaya

We've been hammering Tribes' fine and forthcoming debut 'Baby' in the office of late, and the part where everyone sort of goes a bit quiet and starts swaying in their chairs and humming along in a toncless and broken fashion is usually this track. It's a keystone of their live show as well, and it's easy to see why. A mountain-moving cry from the heart and the depths of the Valley Of Well And Truly Dumped, it finds Johnny Lloyd lost in the high passes of heartbreak before being slowly guided back to the reverb-shimmered light of day by loyal sonic

Johnny's unashamedly full-on vocal recalls prime era Borrell here Sherpa and guitarist
Dan White. Johnny's
unashamedly full-on
vocal recalls prime era
Borrell, though the
languid, fuck-it-she'sgone-let's-hit-the-offy
verses are subtler than

that, with the sort of slowly unfurling melodies and slinky basslines that made 'Suck It And See' so compulsive. The chorus, though, is just massive. Raw riffs that wouldn't sit out of place on Radiohead's 'The Bends' and chorused, magnetically singalong-able "woah oh oh" backing vocals scale the peaks of pain and passion, as Johnny howls "does it move you, the state I'm in?" from the roof of the world, ice-picking his cold jilter right in the soul. Y'know what? It does, and it'd be a hard heart that wouldn't relent; making a mountain out a molehill never sounded so headily high.

Duncan Gillespie, writer



MARINA & THE DIAMONDS

Starring Role

We may never understand the wig'n'Stargate combo of 'Radioactive', but 'Starring Role' shows that whatever this Electra Heart palaver is all about, Marina's still at the core of it—along with some fiendish cad who's clearly been doing her wrong. This cut is a classy step forward from 'The Family Jewels' and ace to boot.

Ailbhe Malone, writer

DEXTERS

Start To Run

From the riots-referencing opening line

-"Let's go loot this city dry tonight"—to the
final power chord, this is brash, guitar
anthemia of an extremely high quality,
brought to you by five upstarts who live
in Hoxton but musically couldn't be any
further away from it.

Hamish Macbain, Assistant Editor

THE 2 BEARS

Work

Every day is a '90s house rave for The 2 Bears (who we're going to stop referring to as the beardy one from Hot Chip and his mate from now on), and, in the absence of a new Hot Chip album, their new fist-pumper 'Work' is the E'd up jogging tune we've been waiting for since 'One Life Stand' fizzled out.

Jamie Fullerton, Features Editor

MWAHAHA FT MERRILL GARBUS

Love

Like romance novels of yore, we listen as Oakland trio Mwahaha and their neighbour, Tune-Yards' Merrill, merge to conceive a wonderchild made of deep synths, tribal cries and sweet, sweet beats. They found love, everybody, so tell Rihanna to stop bragging. Anne T Donahue, writer

MILK MUSIC

Beyond Living

Hailing from the epicentre of grunge, this Olympia, Washington trio arc without doubt the most exciting new guitar band we've heard in ages. Their EP 'Beyond Living' is released in the UK soon—and its pulverising title track is a slice of big-time fun with one of the best choruses all year. Altogether now: "I WENT DOWN TO MYTYYYYY ROOOOOOOOO!!!"

Matt Wilkinson, New Music Editor

IGGY POP

Initials BB (Serge Gainsbourg cover) When he's not flogging insurance with that irritating puppet sidekick, Iggy's developing something of an obsession with all things French. Following on from 2009's jazzy 'Préliminaires' LP, here he husks his way through this lounge pop Gainsbourg cover like he's been singing in the language of love all his life.

Rick Martin, News Editor

THEME PARK

Ghosts

Frolicky London foursome Theme Park are releasing their justly celebrated 'Milk' as a limited seven-inch on Monday. They've been compared to Talking Heads, not unjustly, but B-side 'Ghosts' suggests they're also fond of late Orange Juice and '80s chart pop like Curiosity Killed The Cat or Prefab Sprout. Pasteltone-tastic.

Emily Mackay, Reviews Editor

OF MONTREAL

Wintered Debts

We know Kevin Barnes has got major split-personality issues (his alter ego is a glam dick-swinger called Georgie Fruit, FFS), but this is new territory, sweeping between Anton Newcombe deadbeat gloom, George Harrison dream harmonies and Elton John foot-stomping over 7:33 of schizophrenic (p)opera. Give the man a cake, he's a genius.

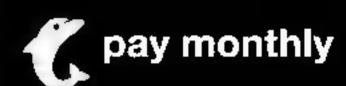
Mike Williams, Deputy Editor



JAMES BLAKE

Curbside

Ditching the sultry vocal caresses of his eponymous debut, JB's return is heralded instead with tough beats, glitchy drones and some bad-ass samples courtesy of Quasimoto's 'Return Of The Loop Digga'. It'll bother zero mainstream charts, but it'll keep the purists happy. Lisa Wright, writer



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NME AWARDS VOTING IS GO!

Have your say on who's rocked 2011 as we gear up for the most debauched awards ceremony on the rock'n'roll calendar

MAIN **EVENT**

Muse. Oasis. The Libertines, Arctic Monkeys. The list of bands who've won Best British Band at the NME Awards in recent years feels less like a roll call, more

like a modern day rock'n'roll hall of fame. But there's always space for another inductee or two - and this is where you come in. We need your voice and your votes as we gear up for the 2012 NMF Awards in February.

Voting is now officially open - and we want to know how you've viewed the last 12 months

BEST BRITISH BAND

BEST INTERNATIONAL

BAND

BEST SOLO ARTIST

The fate of next year's clutch of middle fingers rests firmly in your hands

Here are the categories you can start voting

for at NME.COM/awards/votes

WORST BAND

0.00

BEST FAN COMMUNITY

in rock'n'roll. Along with the Best British Band gong, we also want to know who we should be doling out the Best International Band and Best Solo Artist prizes to along with the unfortunate souls who've earned the title of Worst Band. And it's not all about the music - we also want to know who's got the best fan community, the best band blog/ Twitter and, of course, who's the hottest male and female on the planet.

Once the votes have been counted, we'll be anointing the winners at a glittering ceremony in February If it's half as fun as this year's, when the Foo Fighters played a surprise 23 song set, we'll be in for a total riot. While

> we start sorting out all the booze, bands and streamers, head to NME.COM/awards/vote and start having your say. The fate of next year's clutch of middle fingers rests firmly in your hands...

> > so, who's going to get the finger

this year then?

Who the bands are voting for



JONATHAN PIERCE
The Drums

BEST BRITISH BAND

"Factory Floor. They're the best thing I've seen in a long time. I've seen them a couple of times, and the show I really remember was an instore at Rough Trade. We went with Akiko from The Big Pink; we'd never heard them before and absolutely loved it. It sounds like Nico playing with Suicide. What could possibly be bad about that?!"

WORST BAND

"Oh, this could be fun... U2. Oh God, it's just, like, put the guitars down, take the beanie off and get rid of the glasses, and go and run for office if you're so interested in saving the world."

HOTTEST MALE

"I can tell you immediately - it's Elias from Iceage."

HOTTEST FEMALE

"How am I supposed to know? Oh, Azealia Banks - she's actually opening the NME Awards Tour, isn't she? We all have little crushes on her, but we love her music. That '212' track is just incredible."



KEVIN BAIRD Two Door Cinema Club

BEST BRITISH BAND

"Metronomy's progression over the past few years has been incredible. Everything they have put out has been a bold but genius effort. A band who are not afraid to try new things and do it expertly."

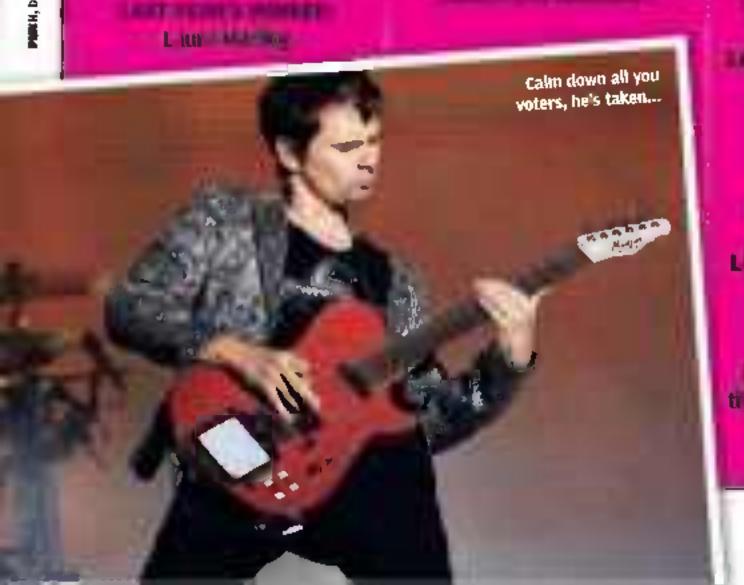
BEST INTERNATIONAL BAND

"I can never quite get my head around how popular Battles are. This is simply down to an age-old trick. Write good songs. Battles are cool because their music is cool. They write great songs, play amazing live shows and have fantastic music videos."

BEST SOLO ARTIST

"Memory Tapes aka Dayve Hawk blows me away with every song he pens. He's really stepped away from the linear dance music that has become so popular and obvious. His ability to arrange and craft a song which starts in one place and leaves you in a different dimension is astounding."

Two Door Cinema Club are headlining the NME Awards Tour in February



HOTTEST FEMALE

BEST BLOG/TWITTER

HOTTEST MALE



Need a little inspiration? Head to NME.COM/awards/

history to read the comprehensive 60-year history of the NME

Awards and check out our photo galleries of previous ceremonies. We'll also be announcing further awards categories in next week's NME. Get voting!

NME Features Editor and tinnitus sufferer Jamie Fullerton explams how he lives with the condition

"Remember Jet? The

Aussie beer-rockers' 2003 show at the Oxford Zodiac was particularly memorable for me. Firstly, because Noel Gallagher was in the crowd. And secondly, because prior to it was the last time I heard silence. I was used to my ears ringing after gigs - while at university in Cardiff, I went to about four a week. But five days after the Jet show, an electronic-sounding 'beeeeeeep' was still skewering my brain 24/7. Six days later it was still there. Then seven, eight, nine... after a few weeks I went to my GP, who said I had tinnitus, there was no cure, so get used to it and wear earplugs so it doesn't get worse. I got used to it, but then after watching Guns N' Roses headline Leeds Festival last year, it felt like my head was being sandwiched by two TVs making loud standby noises. The human brain is an incredible thing, and acclimatisation over one year and four months has reduced the annoyance level from 'insomnia-doused despair' to 'annoying, but you get on with it'. Now I wear custommade earplugs at every gig, and they make me feel as safe as I can feel with a speaker stack in front of me. Would I go back and quit gigging? It'd be bliss not to sleep to a detuned radio each night, but no way. Would I go back and buy the most expensive

earplugs I could find

the day before my first

gig? You can bet your

cochlea on it."



Ever get that ringing in your ears after gigs? That's tinnitus – and as one recent tragedy proves, it's really not something you should ignore

THE BIG QUESTION

It sounds like something from the too-weird to be-true file, but last week's inquiry into the death of Robert McIndoc rekindled a serious issue faced by

both musicians and fans alike: tinnitus Last October, McIndoe, 52, stabbed himself to death after developing the condition which most commonly manifests itself as an incessant ringing in the ears at a Them Crooked Vultures gig a few months earlier. He couldn't sleep, became sever ly depressed, and at one point even considered permanently deafening himself by having his auditory nerve severed. McIndoe's tragic solution to tinnitus was extreme but the condition is vadespread among musicians (Ozzy Osbourne, Thom Yorke, Neil Young and Bono all suffer from it) and now seems to be on the rise among gig-goers, too.

No prizes for guessing why, of course; on average, every time you go to a show, you're exposing yourself to levels of between 108-114 decibels, roughly the same as standing next to a power saw for 90 minutes. Ever come home from a concert with your cars ringing? That's a sign that you've done permanent damage to your hearing.

Pete Townshend has suffered from it since the '60s, and the condition has almost ended The Who on a number of occasions. After a flare-up following last year's Super Bowl performance, Townshend said, "It my hearing is going to be a problem, we're not delaying shows - we're finished."

For many musicians and fans, it teels a pretty stark choice: love music and go deaf. stop music and go mad. But should there be legal limits on volume? There's currently no legislation limiting noise levels audiences can

"If my hearing is going to be a problem, The Who is finished" PETE TOWNSHEND

be exposed to, and when the previous government suggested introducing a cap of 70dB, it was met with derision and quickly shelved Promoter Paul Cardow, whose firm PCL work with band like Arcade Fire and Franz Ferdinand, i wary of capping audience enjoyment along with decibels. "Nowadays, sound systems are built for quality. It's not really about making as much noise as possible any more. As a promoter,

I'm under obligations to make sure that people are safe, and most sound companies are sensible when it comes to stuff like that. One option would be putting limiters on the PA, but from my experience, they cut the sound out rather than cap it, and nobody needs that "

Crystal Rolfe, senior audiology specialist with the charity Action On Hearing Loss, agrees that gigs aren't necessarily getting any louder. "But they have been very loud for a long time," she comments. "We're not saying

that there should be a law demanding that sound levels be reduced, because we think people should have a choice. But we do want them to be informed about how they protect their hearing." She recommends regular

breaks at gigs, plus earplugs. "I here are a lot of good earplugs available quite cheaply, which make things quicter, but don't affect the quality of the sound."

What seems clear is that legislation is unworkable, and gigs aren't going to get any quieter. Ultimately, right now it looks like the responsibility of looking after your lugs is yours alone. Let us know what you think at letters@NME.COM.

THE KILLERS READY FIFTH CHRISTMAS SINGLE

Band take break from new album for their annual festive treat



or the fifth year in a row, The Killers are releasing a charity Christmas single - and you won't have to wait long to hear it. The track, titled 'The Cowboy's Christmas Ball', is being released this Thursday (December 1) to coincide with World Aids Day. The Las Vegas band are once again donating all proceeds from sales of the track to Product Red, the Bono-founded charity which arms to raise awareness and funds to help eliminate Aids in Africa. Speaking to NME about the inspiration for this year's track, drummer Ronnie Vannucci said the band were working around a Western theme, suggesting a return to the sound of their 2006 album 'Sam's Town', "Brandon had a book of cowboy poetry and we took one of those and put music to it," the Big Talk man explains. "It's got this 1800s parlance, Western style. It's pretty upbeat and very down-home sounding - and overall pretty cool." Along with putting together their annual festive treat, the band have also been working on their new album. Although Ronnie's keeping his cards close to his chest on that one, he will reveal that there will be "curveballs" on the follow-up to 2008's 'Day & Age'. "It's going really well," he says. "We've got a lot of stuff to choose from so now it's just getting it right - we're taking our time and making sure we're doing a good job."

GET MORE FROM YOUR ISSUE



WIN!

- A pair of tickets to the date of your choice on Example's spring 2012 arena tour
- A pair of tickets to see Wild Flag at London's Lexington on December 8 and one of two signed vinyl copies of their self-titled debut album

HEAR!

 The issue playlist, including tracks by Amy Winehouse, Azealia Banks and Justice



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"DON'T THINK THEY WEREN'T HACKING NOEL AND BONO TOO"

Former Oasis label boss Alan McGee says he's calling in the lawyers over the hacking scandal

"If Alan McGee's been hacked, is anyone safe?" Not our words, but those of the former Oasis label boss himself, as he tries to sum up the "utter madness" of becoming embroiled in the biggest scandal to engulf the British media in decades. The former Creation and Poptones mogul insists he isn't simply jumping on the hacking gravy train, wringing out every last ounce of publicity from the situation. No, he reckons he's got cold-hard proof that he was targeted by the tabloids - and he's preparing to call in the lawyers. "I'm hugely offended by it all-it's none of their fucking business what's on my phone," he says, adding that the police have already handed over reams of evidence. "If they're hacking me, don't think for a minute they're not hacking Bono, Chris Martin and the Gallaghers. Then again, I know that Noel is actually quite keen to be on the 'hacked' list..."

After being shown the dossier of apparent evidence, McGee says that a number of story leaks in his days at Creation now make much more sense. He admits that for years he'd been suspicious that someone within his circle - from an office junior to even Noel himself-was leaking stories. "At Creation we brought in some professional debuggers to sweep the office because we couldn't figure out how stories were getting out," he remembers. "I was convinced we had a mole." His suspicions were particularly aroused when he ended Creation in 1999 - and he found the tabloids had beaten him to announcing the news.

"I'm just some Britpop guy from the '90s, I'm not a big name," he concludes. "If they were hacking me, they could literally have been hacking anyone." If he's right, it seems you'll be just as likely to see your favourite band in a courtroom as a gig venue next year.

AZEALIA BANKS

After a mental week when everyone was talking about her, the coolest girl on earth insists she's going to deliver on the hype with her debut album

You just topped the NME Cool List! How did you feel when you heard?

"I was like, 'Oh no! Now it's like a *thing*!"
But I'm totally cool with it now. I've
definitely noticed I've got loads more
Twitter followers and YouTube views on
the '212' video so that's gotta be good."

Have things gone up a few notches in terms of craziness?

"Things were pretty crazy with '212' before you know? But I've definitely been doing more interviews and stuff this week. Now that you guys have said I'm cool, a lot of people are now gonna be thinking, 'OK, so this girl is cool'. You know what I'm saying'"

You're still unsigned – this has surely added a few zeros onto how much it'll cost to sign you...

"I think the price was already pretty high, you know (laughs)! After the success of '212' there's no doubt that it's going to turn out to be a pretty expensive date for whoever wants to take me out! It's gonna be expensive for everyone involved."

You're already working on your debut album with producer Paul Epworth, How's that going?

"Great. We've just been in the studio in New York today, in fact I have just left the studio to speak to you. We're definitely doing a full album. I was gonna put out a mixtape instead, but once we sat down and listened to the music and compared it to '212' I thought, hey, maybe we should step back and take our time. We want to do it the right way."

Why did you want to work with Paul?

"Paul's just a really real person. A lot of time in this world of hype and other shit, people get themselves twisted, and then they end up forgetting where they came from and what they were put here to do. And I can tell you that I've run into a lot of those sorts of people recently. People tend to forget we're all still human beings and we're all gonna die some day, so let's actually enjoy our time together and make some decent music and have some fun. Paul was like, 'Yo, we should do this together, because I can help you be fucking amazing, you should trust me."



And do you trust him ...?

"Of course! It's kind of humbling to work with Paul. He's completely grounded me. Everyone's been jumping on me since '212', telling me I'm amazing. So you come into the studio with this thing in your head, telling you 'I'm amazing, because these people said so'. Then you start singing in front of Paul and he's actually like, 'No, you need to be doing it differently, do it this way'. So I've had to drop my pride for a second—I was like, wait, this guy obviously knows what he's doing; I'm going to listen to him."

So how's it all sounding?

"My album's gonna be all over the place. It's gonna be crazy. I'm really excited."

We've heard about a new track titled 'Licorice' – is that going to be on the album?

"It's got a sample – if we can get the permission to use it, we'll go ahead. We'll probably release that as a single aside from the album, or just put it out with

a video. I don't want to be

tooting my own horn too much at the moment. I want to just make whatever I want to make, as a musician. I'm a 20-year-old black girl; 20-year-old black girls are supposed to do shit like R&B songs, so I want to keep things open. If I decide to put out a pop song next, then a groovy ballad and then put out another song like '212', I should have the freedom to do that. I'm just scared that I'm gonna put some stuff out and people are gonna say, 'Oh, she's

BELIEVE THE HYPE

15 hours after topping the Cool List, Azealia finally got a Wiki page – and with a gob like this, she'll be huge in no time

"My ex-boyfriend is still looking after my cat. Which is really, really ironic → my ex-boyfriend still has my pussy."

"I'm fucking talented. Don't disregard me'cos I'll be coming for your ass next."

"I sweat when I write.
Once my fucking
underarms are
soaked, I'm like 'I got
my lyric!"

"I mean, no offence to Nicki Minaj, but her career has essentially been a Lil' Kim tribute."

"I rap about sex, but I don't have much."

So when will we be hearing the album?

going pop now.' Of course

I'm trying to go pop! Why

wouldn't I be?"

"Paul and I have only spent three or four days in the studio together, but it'll be sometime next year. I had the Hoxton shows, and then shows in Amsterdam and Paris. I just got back here today and I'm in the studio. We're not all the way into it, but I've got tons of rough stuff that needs to be cut. It's just going to be so much fun doing the album, I'm really excited. You guys are gonna be seeing a shitload of Azealia Banks next year!"



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NOAH&THE WHALE GOBACKTO SCHOOL

It's never nice to be reminded of detention – but luckily Charlie Fink and co found that school was the perfect place to pick some diminutive doppelgängers for their new video...

BEHIND THE SCENES

Flinging the showbiz rulebook in the bin with maverick disdain, Noah & The Whale worked with children in the

video for 'Give It All Back', the fourth single from their 'Last Night On Earth' album. The Twickenham band star in the new video with some younger versions of themselves, acting out the song's lyrics about youngsters who form a band and perform a cover of 'Don't Let Me Down' in school assembly. "The song is the story of a young band's first performance, and so the video - which I directed - is a similar thing," said frontman Charlie Fink (who reveals more about the shoot in the captions below). "I got very lucky actually, I just did one day of casting - we saw about 60 kids. I think we're lucky in that everyone in our band has quite a defined look."







and everything!"

The dance giants on Irish folk, why The Simpsons is better in French and nearly buying a log that looked a little like ET

My first album 'DOGGYSTYLE' BY SNOOP DOGGY DOGG

Xavier de Rosnay: "I really loved the music, but I also liked the story. He was on trial for murder, which sounded really exotic for a young French guy from the Paris suburbs. I think it's still one of the best rap records I know, and it really opened me up to Parliament and Funkadelic, with the George Clinton samples. When I look back at it, I don't feel it was a shameful first purchase—I still feel it's relevant to what we do now."

My first gig

Gaspard Augé: "It would've been in some Irish pub, when I went with my parents to Ireland on holiday when I was 13. It was just a Celtic folk band playing there, four old guys with traditional instruments, but I think it definitely had an influence. There is a special quality to this music – a melancholy and an epicness ~ which is still what we are trying to achieve with our music to this day."

The first song I fell in love with 'WIND OF CHANGE' BY SCORPIONS

Gaspard: "I remember sitting in the ballroom on holiday as a teenager, waiting for a girl to invite me to dance, but it never happened. It was during what in France you call 'the American quarter', when you had 15 minutes where they just play slow songs."

Xavier: "It's probably the most efficient music - what they call the 'power slow'. If you think about the best song by Metallica, it's probably 'Nothing Else Matters'.

Extreme? 'More Than Words'. Guns N' Roses? 'Don't Cry'."

The first song I learned to play 'POLLY' BY NIRVANA

Xavier: "I had a friend who started to play guitar one month before me. He taught me to play this one. At the time I thought it was impossible - like 'Wow! How did you do that?' Now of course, I think it's so easy."

My favourite lyric 'DANCING DAYS' BY LED ZEPPELIN

Xavier: "They read a bit like automatic writing. Really simple, and I'm not used to hearing 'evening' and 'glow' in the same sentence. It's just a sensation that really works. And then it goes a bit weird, when he talks about a tadpole in a jar."

The book that changed me TO SURVIVE: TO WIN IN A HOSTILE ENVIRONMENT

Xavier: "I've seen it on my parents' shelf since I was a kid. It's full of good tips to



survive if your plane crashes. Now I know what to do if I'm stuck in an avalanche. What do you do? You do things that are not really clean."

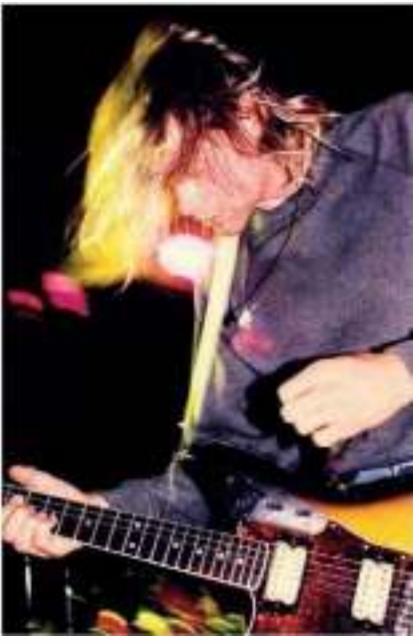
My favourite possession A LIFE-SIZED DOLL OF ET

Gaspard: "I wasn't attracted to ET the film so much, but for some reason I started this weird collection of ET toys that were really badly made: like some African-looking ETs, some French bootlegs, and some which are so bad they're basically just brown and small bits of plastic. The best one was a guy on eBay, who was selling a log which he claimed looked like ET."

My favourite TV show COLUMBO

Xavier: "For me, Columbo is the ultimate cop show. I recently bought it on DVD and it still holds up. It's dubbed in France, of course, and the dubbing is very good. It may sound weird, but any movies with Harrison Ford, any movies with Michael J Fox, and believe it or not, The Simpsons all sound a lot better when they're dubbed in French."









Clockwise from main: Xavier de Rosnay (left) and Gaspard Augé; Peter Falk as Columbo; Kurt Cobain; Led Zeppelin; Scorpions' 'Wind Of Change'; Snoop Doggy Dogg's 1993 album 'Doggystyle'







Peter Robinson Us WRETCH 32

The MC on Shakespeare, Hollyoaks and how he (didn't) cause The Stone Roses' reunion



 Wretch 32 has some words of advice for the NME readership, "Stay in school," says the 'Traktor' hitmaker.

 He adds: "Nah, I'm only joking."

 And they wonder why the country's gone to the dogs.

Hello, Wretch. How tall are you? "I think I'm about six foot two."

That's reasonably tall. "I don't really measure myself that much."

By sampling 'Fools Gold' you gave The Stone Roses their first big hit in years. Is it exciting to have made them relevant again?

"It's exciting to have been allowed to use that sample period. The fact that they've actually come back together, I'm chuffed about that – it's a really cool thing. Just looking at the sales for their shows it shows that there's a massive demand for them as a band. So many people want to watch them that they've had to put their show in a PARK! You know? So I'm really chuffed about that man. I still haven't met Ian Brown yet."

Maybe you need to get down to one of the shows and start rapping over 'Fools Gold'. "I dunno about that."

Maybe they wouldn't be playing these huge venues if you hadn't repopularised their music for a new generation. "Et... No."

Maybe they would have sold 50 fewer tickets for each date... "Maybe 10 tickets."

Let's say between 10 and 50. "13."

Did Gary Barlow call you himself to ask you to be on that Children In Need cover of 'Teardrop'?

"I think my manager got the call from Barlow. Well, I don't think it was Barlow himself. You know how it is, one manager hits up another manager. Gary's got a lot on his plate."

Is the song better or worse than you thought it would be?

"If I'm honest I feel like we could have made a better song. Had we all had more time."

You can perhaps file it under 'its heart is in the right place'.

"Yeah, it's like if you buy someone a present at Christmas and they're like 'I wanted the red one'. But it's the thought that counts."

'It's the thought that counts'. "Yes, apparently that's the main thing."



At the end of the day, it's not very good. But it doesn't matter that we say this because this interview is due to come out after Children In Need, so it won't affect sales. "Well, in that case, I think it's

Can you please explain your appearance in Hollyoaks?

absolute... no, I'm only joking."

"It was random as hell to be asked to be involved in that, but it really seemed to work. Everyone loved it! I got great feedback from that show!"

Will you be doing some Shakespeare next?

"I'd love to do some Shakespeare."

Who's your favourite Shakespeare character? "Probably Mercutio."

Why Mercutio?

"Just the whole Romeo thing. The whole fighting thing. Romeo And Juliet is a classic play, isn't it?"

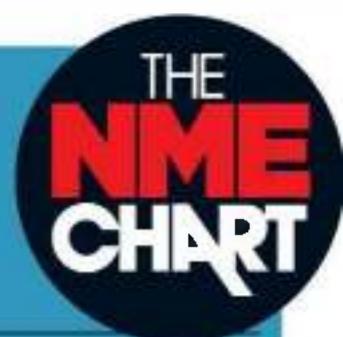
Mercutio wasn't a Montague and he wasn't a Capulet, meaning that he was able to hang out with both families. That's a little bit like you with the feuding worlds of mainstream music and underground music. You are the Mercutio of pop.

"Er... YES! Maybe I AM! Let's hope Romeo don't get his hands on me!"

Who is the Romeo and Juliet of the 2011 chart scene?

"Probably Jessie J as Juliet, and Romeo... I don't know if anyone is worthy of such a title. (Long pause) Maybe Reggie Yates?"





TRIBLES WHEN MY DAY COMES'

DRY THE RIVER WEIGHTS & MEASHRES'

JUSTICE 16 'Alibio, VIDEO, DISCO' tadage

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LANA DEL REY **YIDED GAMES PERSON**

BOMBAY BICYCLE CLUB 'LIGHTS OUT, WORDS GOKE'

NOEL GALLAGHER'S HIGH 17 FLYING BIRDS 'AKA... WHAT A LIFE!" SAYMON

THE YACCINES WETSUIT PARTITION

SPECTOR 10 41 'GREY SHIRT AND TIE' Distantan

COLDPLAY 10 'PARADISE' Distorages

ARCTIC MONKEYS 'SUCK IT AND SEE'

THE VACCINES 19 'TIGER BLOOD' DESCRIPTION

SCHW 'AMBER HANDS'

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THE BIG PINK STAY GOLD

THE DRUMS 12 'HOW IT ENGED'

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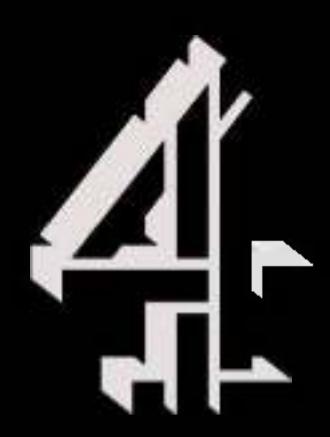
"B-Roads" * BYAN 425UND

'Chains Of Love'

The MMIL Chart is compiled each week by NMIL Radio and is based on how many times each track has been played on the station over the previous seven days.

A PM should be prepared to do anything for his country...





Black Mirror

A dark trilogy of twisted tales from Charlie Brooker Starts Sunday 9pm

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



Fresh-faced NYC scuzz-king with a passion for Elvis Costello and ambitions to match

don't go to nobody else's shows. I mean, if I'm at a show I'm on the stage." Devin is pushing past tourists in the East Village. Radar's lagging behind as he spits and snarls missives about his home city and the music he makes in it.

Even when you consider the impact The Strokes had on NYC a decade ago, the 23-year-old Brooklynite seems somewhat aloof compared to the ocean of tie-dye-infected shoegazers currently engulfing the place. His monstrous quiff sloops over a sharp leather jacket as he talks hard and fast about the work he's put into crafting his Elvis-inspired (Presley and Costello) fuzz-flecked repertoire. When he really gets going he sounds like a youthful Costello – mean, dead-eyed and dead serious – which is handy because, musically, his songs drip with the same kind of passion and pure filth that made The Attractions so important (check out the smutty, clever 'I Don't Think I' for proof).

We ask him about his beginnings. He used to scream Chuck Berry songs into a computer mic in his room, he tells us, until one day his housemate came in and demanded he get his shit together and form a proper band. We ask him what reaction he got after he did that. "Hysterical," comes the reply. "We played Shea Stadium [no, not that one] in Brooklyn and just... flipped out. Everyone flipped. It was a nasty room filled with girls and nobody knew what the fuck was happening. I mean, we were just on the floor rolling around. It was awesome."

Shortly after that, Frenchkiss Records (The Drums, Passion Pit) came calling, nurturing Devin over the past year and even helping him fill out the band. "They got Steve, who's their accountant, to play bass. I'm like, 'The accountant's coming? Dude, this is rock'n'roll! Give me a fucking break!' I was thinking this guy's gonna be horrible, but he comes in and he's actually perfect. The whole band are. And we're super senous."

They're headed to the UK early next year, around the same time Devin's debut album, provisionally titled 'Romance', drops. "You know, places like New York are just so *tight*," he says when asked how he's preparing for it all. "You just gotta be so good you can loosen things up a bit." *Matt Wilkinson*

NEED TO KNOW

BASED: Brooklyn, New York FOR FANS OF: The Strokes, Elvis Costello

SEE HIM LIVE: There are plans to hit the UK in February

BUY IT NOW: Devin's debut EP 'You're Mine' is available on Frenchkiss ON NME.COM: Live videos and tracks from the EP

working in a warehouse. "I'm the only person there, so I have a drumset and a guitar with me"



STAY+: WE'RE TAPPING YOUR PHONES!

Manc ravers also outline new EP and tour plans



"Tell them about the phone hacking thing we do!" pipes up Stay+ member Chris Paul midway through Radar's phone interview.

Though we're fully aware that the Manchester collective aren't exactly the types to meekly promote their wares, we hadn't envisioned them going down the News Of The World route quite this early on in their career. "We

get people's voicemails," bandmate Matt Farthing explains. "And we basically do this one song where we try and

get everyone in unison - without talking to them - to start filming the gig. We've written a bit of software that hijacks that and puts it on our stage screen, so there's five or six 1Phones feeding to it. And then we mix and DJ to it as if it's our visuals."

Definitely less illegal than that initial line might have led you to believe, then, but certainly no less bizarre. The group, who were recently chastised in these very pages after a chaotic SWN Festival show, also say they've done away with

using any live singers for the foreseeable future. Instead, Matt and Chris are going to focus on their audience.

"There's an element of manipulating the crowd's feelings and playing with how they feel standing there and watching us - how included or excluded they feel," Matt says. "One of the reasons for getting rid of the singers was because they were in the middle of that, standing in the way, whereas we wanted to have a puppet-master type thing and manipulate people a bit ourselves."

"It's about manipulating the crowd, playing with how they feel" MATT FARTHING

And helping to pull the strings on their forthcoming EP - due out in February on Ramp - are a series of musical guests including Psychologist and Miracle's Daniel O'Sullivan, who will each be lending their vocal skills to a track. "We've always been about working with different people and letting the songs become moulded into more than the sum of their parts," says Matt of their choices. With ambitions this high, we wouldn't dare predict what's next on the cards... Lisa Wright Band Crush



Alex Turner on bis favourite new act

"One of the American bands I've seen on tour recently are called Alabama Shakes. I went to watch them in Nashville. They're amazing live - really powerful. I really don't wanna be that guy who tips them and bigs them up, but fuck it... they were actually really good!"

The Buzz

The rundown of the music, videos and scenes breaking forth from the underground this week



FIDLAR'S DIYDUI

From the singeing opening blast of 'Wake Bake Skate', these SoCal punks will have you convinced that there's no higher calling than messing around on half-pipes all day. But the real trick here is how they manage to make the slacker ethos of Wavves sound as kinetic and downright alive as it does throughout new EP 'DIYDUI'. In four short bursts of song (no tune clocks in over two and a half minutes here), they make a virtue of gorging on tacos and smoking loads of spliff. Say what you will about their modest ambitions, but in this case you can't help but feel that less is most definitely more.



2 WOMAN'S HOUR

Sounding a bit like the midpoint between Vampire Weekend and The xx, London-via-Lake District four-piece Woman's Hour straddle a fine line of subtle brittleness and Givers-style uber-confidence. Their debut single 'Jenni'/'Human' is out on Monday (December 5) ~ head to NME.COM/blogs to check it out now.



3 WET NUNS

Favoured by Arctic Monkeys sticksman Matt Helders - who's remixed a couple of their tunes in the last few months - the Sheffield duo come on like a South Yorkshire White Stripes. Local radio sessions have seen them cover blues legend Furry Lewis, while their gigs regularly have queues snaking around the block.



4 THOSE DARLINS

Meet Best Coast's Bethany Cosentino's favourite new band. Bags of attitude and Hole-esque aggro-tunes are the order of the day, though the Tennessee four-piece stumble down the same scuzzy path as the Black Lips, Jacuzzi Boys et al. Their latest single 'Screws Get Loose' is online at NME.COM now.



5 7S ELEVEN LABEL MARKET

Some of Radar's favourite small labels are teaming up to flog their goods at the Orange Dot Gallery in Bloomsbury, central London on December 3. Head down from 11am to mingle with the likes of Double Denim, Sounds Of Sweet Nothing, Merok, Luv Luv Luv, Abeano and Tri Angle.

TRASH TALK'S LEE SPIELMAN HITS THE HARD STUFF

LA's resident punk and metal expert returns to Radar with some top tips



This column is going to be all about bands coming out of the South Bay of Los Angeles right now. First, I wanna talk about a doom punk band called **Doctorshopper**. They just released a cassette tape on Cult Of Melancholia called 'Pax Pharma', which sounds like

it was recorded on a bunch of drugs in an insane asylum! The song to check out is called 'Affordable Healthcare Act'. You also need to hear Lake Of Blood, who are a gnarly black metal band. They just released a tape called 'The Burial Grounds Sessions' on Eternal Warfare earlier this year. Check them out if you love blast beats and headbanging... Next, we've got Wageslave. They play incredibly fast grind, they're straight rippers writing songs capturing the American financial collapse, and their last release is called 'Downtown Is Looking Up' (also on Cult Of Melancholia). Now for a change of pace – I wanna talk about this band called Rotting Out, who are more of a straight-up hardcore

LEE'S TOP 5

DOCTORSHOPPER 'Affordable Healthcare Act'

LAKE OF BLOOD
'In Wells Of Shadow'

WAGESLAVE 'Forced Fucked By The Stepford Pipe Dream'

ROTTING OUT 'Laugh Now, Die Later'

CLOUDKICKER 'We're Goin' In, We're Going Down' band. Every time I've ever seen this band it's been mayhem. Kids love diving off of everything and getting down to these guys! They released an LP called 'Street Prowl' earlier this year on 6131 Records and it totally rips. Check out the song 'Laugh Now, Die Later' straight away.

And finally, we have Cloudkicker.
This is a one-man avant-prog metal band comprised of a metalhead turned airline pilot. Yup! He's from the South Bay but is currently based out in Columbus, Ohio. It's all self recorded—guitars, drums and drum machine—and it's gonna be great for fans of ambient heavy instrumental stuff.
You gotta be sure to check out all these bands, because the South Bay has a lot going on right now!

NEXT WEEK'S COLUMNIST: Jacob Graham from The Drums



music shows

DAUGHTER
The Cube, Bristol
December 6

I BREAK HORSES
Cargo, London
December 5

THE STAVES
Start The Bus,
Bristol
December 4

(pictured)
Electrowerkz,
London
December 1

LOST BOYS
Central Station,
Wrexham
December 1







WISE BLOOD

DEATH DISCO, GLASGOW SATURDAY, NOVEMBER 19



Chris Laufman, Wise Blood's hyperkinetic frontman, is a performer deserving of an audience. Unfortunately for him, a fair chunk of

that audience is comprised of *NME* and our photographer. Even if the meagre few others who've bothered to check him out do seem pretty into it, you could understand if Laufman was inclined to give this show somewhat less than his all.

But while he may be preaching to the depleted, the

21-year-old
Pittsburgh native
still delivers his set
with an impressive
evangelical zeal. He
kind of has to; Wise
Blood's dramatic,

bombastic, 21st-century rhythm and blues is not the sort of thing you can sleepwalk through. It requires total commitment, and Laufman obliges by continually leaping over the barrier and aggressively launching himself around the room, pausing only to sing straight into the faces of audience members.

Laufman has played shows with WU LYF, and there are certain aesthetic similarities there - Wise Blood's sound is also a grand, gospel-tinged catharsis that manages to be both cutting-edge and old-timey, though primarily beat and loop-based. 'Loud Mouths' is the track that's got the blogosphere talking, and it's easy to see why; thanks to Laufman's creeping falsetto and a vintage R&B piano hook, it sounds a bit like Jack White let loose on Ableton. 'BIG EGO', meanwhile, has a devotional, almost ecstatic vibe to it that leads a defiant Laufman to exclaim at its climax, "Let's crush this room! I want the walls to have fallen down by the time we're done playing!"

Wise Blood are a unique proposition who don't obviously fit in anywhere

To be fair, they are shaking a little, albeit from The 2 Bears' DJ set that's going on in the main room next door, causing Laufman to laugh ruefully that, "We don't fit in here at all." That's certainly true, but not necessarily a bad thing; Wise Blood are a unique proposition who don't obviously fit in anywhere. This time next year, a lot of Glaswegian hipsters are going to be lying about which band they saw tonight. Barry Nicolson

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THIS WAS ONE LAST CHANCE TO MAKE A LITTLE BIT OF MAGIC

On December 5, the new **the two** record will be released. It will split opinion and spark debate about whether it should ever have seen the light of day. Is this what she would have wanted? **The light** talks to producers Mark Ronson and Salaam Remi to find out

PHOTO: DAVID ELLIS

ne week in spring 2008, Amy Winehouse's collaborator and producer, Salaam Remi, visiting London from Miami, received a phone call. It was Amy, and she was distressed. The singer was down to record the theme song for the James Bond film Quantum Of Solace with Mark Ronson. The sessions hadn't worked out and, as they were prone to, Mark and Amy had a falling out over it. The version of events that made the papers was that Amy was 'unfit to record'.

Amy summoned Remi out to a studio in Henley. "It's this James Bond theme," she complained. "I don't like the track. They've given me these chords that they want me to write to, but that's not how we work." She wanted to come up with the song on her own and maybe James Bondify it afterwards. But

writing to order, to that kind of tight brief, was not something she was comfortable with, even capable of.

But what she *did* have were the bones of a different song she was thinking about. "She showed me the chords and I said, 'What do you want it to sound like?" Remi remembers. "She said 'Doo-wop'. I said, 'Give me 20 minutes', so she went off somewhere, I sat down with her engineer, played bass, drums, guitar, piano, real quick. 'Is this what you want it to sound like?' She said 'That'll work' and she went into the booth and sang it."

The song that emerged was 'Between The Cheats', one of a clutch of unheard songs to emerge on the first—and you would imagine certainly not the last—posthumous Amy Winehouse release, 'Lioness: Hidden Treasures'. Even now, the producer is indignant. "This was the same week where it was like, 'Amy's unfit to record'."

usical history is littered with posthumous releases that would no doubt have the artists spinning in their graves; the undignified squabble over whether it's really Michael Jackson's vocal; Tupac's gradual reduction into being nothing more than a logo; bloody Queen. When the artist isn't around to sign anything off, history has allowed dark (or even well-meaning) forces to play fast and loose with what they think they would have wanted. In Amy's case it's even more complicated than that. For one, she died less than six months ago, so everyone involved's grief is still raw. Second, the very loud and genuine outpouring of emotion that came from music fans across the world when it happened means that those same people all have an opinion and demand a say. But most of all, although speculation about a third Amy Winehouse album started before her funeral had even taken place, 'Lioness: Hidden Treasures' is definitely not it. What it is is a retrospective of tracks spanning her entire career. On one hand it's a celebration of her life and work. On the other it's another addition to the bulging Christmas market. It's emerged with the blessing of her family, but the truth is, that while the actual third album was written, most of the recordings simply don't exist. This, says Remi, was in the nature of how Amy always worked.

"For all her songs she would write the whole thing, and normally the one vocal that she recorded would end up being the song," he says. "The 'Tears Dry' that is on this package, she wrote it for a week in her back garden, she recorded it in one take, then did another vocal take, changing notes here and there. She knew she could sing anything you threw at her, so she would spend weeks working on what she wanted the words to be."

few months ago, Mark Ronson was approached by Amy's Island Records A&R, Darcus Beese, with a vocal track of 'Will You Still Love Me Tomorrow', asking if he'd provide an arrangement. He wasn't convinced: "First of all, I didn't record the vocal with her. Second, it's 'Will You Still Love Me Tomorrow', one of the most covered songs of all time, and it's for a record that they're putting out posthumously, so I said no. He kept calling me and I said, 'If you want something for the record you can have the original version of 'Valerie' because that never came out, but I don't feel great about doing it.' But then I listened to it a little bit, and the way it had been recorded originally was pretty cheesy, an R&B acoustic guitar version, something I'm sure she would have disowned a long time ago. So I removed myself from listening to the track and just listened to the vocal and I realised that it was probably one of the best vocals I ever heard her do. I just thought, 'If I don't do it somebody else is probably gonna fuck it up. I can do this and do it in a way that she would have done it.' Here was one last chance to make a little bit of magic."

What everyone involved remembers most about Amy Winehouse is how funny she was. Ronson recalls that "when she was lucid she had the most razor-sharp wit, and it didn't really matter if you were on the end of it".

Indeed, Amy described Mark as "the big sister I never wanted". Basically, they weren't always mates, something Remi confirms when we put to him their dispute over the Bond theme. "That was their relationship. Amy would give Mark a hard time

"She wrote Tears Dry' for a week in her back garden" SALAAM REMI

in a way that she would never do to me, because we had a different type of relationship altogether. That day [in Henley] she had carved on a piece of wood 'Mark Loves Mark' with a heart around it and a bow and arrow going through it. That's just her, she always had something smart to say."



hipster distractions of her life in London, or Ronson's in Brooklyn. He first met her as a teenager. After the global success of the Fugees (he worked on their 1996 smash album 'The Score'), he moved to Miami, kicking back in semi-retirement, waiting for something to blow

his mind and coax him out. Like so many other young singers, Amy was flown out to him to test out the possibility of working together. The version of 'The Girl From Ipanema' that features on 'Lioness...' was performed that day. He was impressed right

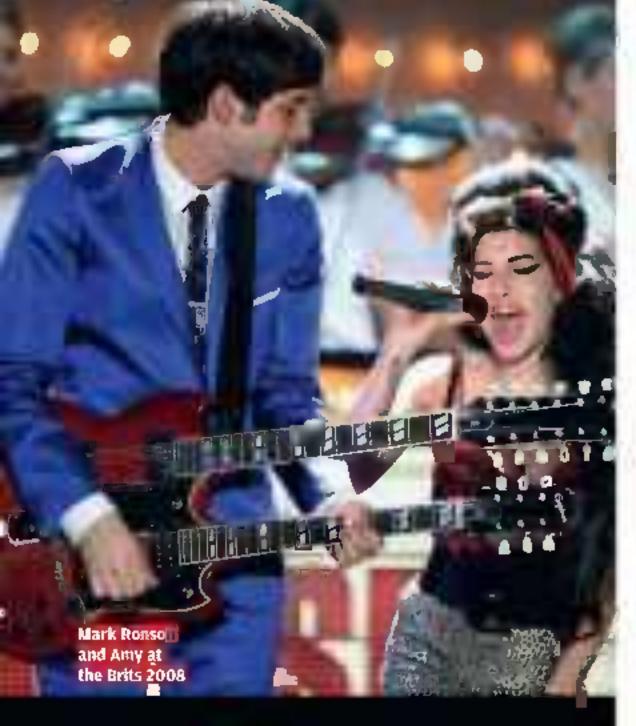
away. "People would say to her, 'You're an old spirit, you've been here before.' Her energy and what she was able to naturally just do was there from the gate. I found out that as soon as I met her."

They worked together on 'Frank' and 'Back To Black', and, as her dramas escalated, their sessions together

fuel to the papers were an attempt to find a working space "away from the 35 million distractions". The studio became her refuge, and while in the UK headlines swirled about everything from her stealing hotel residents' drinks to bizarre topless dancing, he claims he never really saw her intoxicated.

Ronson, on the other hand, is still troubled by their almost sibling relationship. But the affection is there. He recounts their fall-out over strings on the 'Back To Black' sessions. He wanted strings. She said no, that would sound "Celine Dion soppy". He went behind her back and paid for the strings himself.

"I played it the first time, this kind of Bacharach orchestral arrangement. She's got her head down on the mixer, saying, 'Are you kidding' The song ends and she jumps up and comes and gives me this big hugand says, 'I love it.' Then she goes to leave the room and the last thing she says is, 'Just take that fucking harp out, I don't want this Mariah Carey bullshit.' All her things were these amazing one-liners usually followed by a well-timed exit from a room."





onson was introduced to Amy as a jobbing producer back in 2004. After he persuaded her to extend her stay in New Yorl by a day, she ended up staying another six, and

together they came up with 'Back To Black' and 'Rehab'. He didn't realise straight away what they were onto. As he says, "You can't imagine Jonny Greenwood and Thom Yorke high-fiving after they wrote 'Paranoid Android'." The next step was playing the demos to Darcus Beese. "I was 15 seconds into playing it and he goes 'Bo! Bo! Rewind" and starts shooting an imaginary gun in the air. He was like, 'That shit's crazy!' 'I'm glad you like it.' 'No, it's gon' be a hit!' I didn't understand what he meant because it didn't sound like what was on the radio, but obviously that's why he's an A&R dude and I'm a producer and arranger."

"Everyone was transfixed with this girl and her voice and you're trying to work out how that voice goes with that frame and that personality," adds Ronson. "These are dudes that grew up listening to soul and Wu-Tang, like me and Amy. So there was an instant bond."

It was at this point that they recorded 'Valerie': "Back To Black' had been out about a month in England but it hadn't come out in the States yet. She was doing her first New York press run. It was cool because I remember we were walking through this desolate block in Brooklyn, there was a gas station on one side and a hamburger

LIONESS: HIDDEN TREASURES

Track By Track

BY MARK RONSON & SALAAM REMI

AMY

WINEHOUSE LIONESS: HIDDEN

TREASURES

OUR DAY WILL COME

Remi: "What first impressed me with Amy was that I could show her a song today and she could spit it back out at me tomorrow like she had known it her whole life. With 'Our Day Will Come' it really was as simple as that."

BETWEEN THE CHEATS

Remi: "It's such a simple line;

Remi: "It's such a simple line; she was talking about a relationship, what went on between the cheaters, it was her classic wordplay to link it back to between the sheets."

TEARS DRY

Remi: "When you listen to what's being said - 'All I'll ever be to you, is a darkness that we knew, with deep regret I've grown accustomed to' - this was the kind of mood that was being created. This was how she'd normally write, on an acoustic

WILL YOU STILL LOVE ME TOMORROW

guitar at 85bpm."

ios

Ronson: "The way she turns those different phrases and melodies are so clever. She was a jazz singer at heart so had that thing of never singing a melody the same way twice. Which used to infuriate me when I went to her concerts."

LIKE SMOKE

out 1 rord 1 with a rap

Reml: "She had written more lyrics, she just didn't get

a chance to record the rest of them. I slipped it on its head and we had ideas of where we could go with it, but when we came to put together this record, this was what felt right to do with Nas."

VALERIE

Ronson: "When we started the song it had a kind of '60s Curtis Mayfield arrangement...

it's a little more jazz tempo and it's super soulful. I still like the original version more, and when you heard her do it live it's much closer to that arrangement."

THE GIRL FROM IPANEMA

Remi: "That was my introduction to her, her walking in with an acoustic guitar. Remember that in 2002 there was no Adele. So for Amy to walk in and be able to sing like that it was like, "Wow, this is different."

HALFTIME

r r .k 'Frank'

Remi: "The lyric goes back to 'halftime', like she would be learning in music class, but she took that idea and turned it into a song for her. Now it feels like Erykah Badu or Jill Scott."

WAKE UP ALONE

To Blight formation remain

Remi: "Most of Amy's songs started with a guitar and a vocal and a basic beat, if there was any beat at all. So it was really about her being able to express herself lyrically and then find the chords she wanted to use and then get it arranged after."

BEST FRIENDS

Remi: "Once again this was her taking the piss out of her best friend. She told me that her best friend would run out of the venue when the song was being played just because she couldn't believe that Amy was taking the piss out of her like that."

BODY AND SOUL

Tony Bennett (speaking shortly before Amy's death): "Of all the contemporary artists I've worked with, she was the most natural jazz voice. But I'd like to talk to her, and what I'd like to say to her is very personal. I've also had a moment of insecurity and darkness and was able to pull out of it."

A SO G FOR YOU

Commission of Control of Control

Remi: "It was a time when I wish I'd had video cameras in my eyes so I could play it back because it was just such a moment. It was like somebody singing a song at a funeral where you're totally overwhelmed and you're just barely holding yourself together."



place with bulletproof windows. We were just walking and... she was dressed like a Triad: satin jacket and rolled-up jeans shorts and ballet slippers. I remember seeing her crossing the read straight down the line because there were no cars coming. It was demnitely the last time I remember seeing her care tree like that. That whole trip to New York was ama ing because we'd finished the record and we knew that we'd done something pretty good. She was really starting to get accolades in England, but in New York they didn't know who she was and it felt very easy and free and we had an amazing time. We had good times after, but that was the last time that it felt normal and.. good."

o-one can deny that 'Lioness...' is a risky record to release. For every person who believes that it's what Arny would have wanted, there'll be another who sees it as nothing less than shitting all over her memory. A general marker of the latter is a lazy rope-in of a rapper to fill the gaps on an unfinished track. Think Akon bolted onto the Jacko album last year. Which makes 'I ike Smoke', which sees hip-hop legend Nas rap to the murky jazz of an unfinished song, the riskiest track on the record. On paper, it's all varieties of wrong. But again, it's not that simple. The pair were introduced by Remi and became telephone confidantes and firm friends. They had long planned a collaboration that never transpired. There was talk of a Donny Hathaway ['70s soul musician and Amy's favourite singer] cover. She even told him her working title for the third album: 'Really?'

"I was always telling her to put out music," says Nas. "She was like, 'I know, I'm gonna do it.' She'd be working, telling me about songs she's writing. There were a couple of songs we were talking about doing and she would give me ideas, but it would take too long. So I don't know it we'd be hearing anything from her any time soon if she were alive, any n w album."

So 'Like Smoke', with its references to nights in

Camden, and an Amy-inspired gag about a girl who is "colder than a penguin pussy" (because a penguin drags its rear end across ice all day) became his chance for "one last conversation" with his friend. "I write in a similar way to how she did, so I didn't think too much, I just picked up a pen and I felt it and I wrote what I felt right there. I just did it for her and I was hoping that she'd like it, and hope that it would be something appropriate."

or Ronson, this is the vaults cleared. He's happy that his contributions are of a standard that Amy would have approved of, and warms of any future project, "Once you start to piece half-finished things together it becomes a slippery slope."

Remi is more vague when it comes to the question of more. He admits that there "might be a couple of other pieces" on his hard drive. Certainly, there's a lot of songs that she wrote that nev r got recorded properly that could be potentially recorded by other artists. It isn't up to him, of course, whether any of that gets released or not. Darcus Beese has already mentioned 12 songs that he says will never be released because she expressly said she didn't want them released. There's one called 'Procrastination' that everybody at the label apparently loves. But, Beese insists:

The about her offeborator and ier' in 2006

"Mark and I are both published by EMI and they'd been trying to get us together to do something for ages. But I assumed he was like a Tim Westwood character, like an old, past-it, 'Hey! Big Dog's in the house!' - but he wasn't. When I met him, I went to the studio and he came down and I thought, 'Ooh, that engineer's FIT!' He was like, 'Hili, I'm Marrrk Ronnnsonn' - he talks like he's on painkillers but he's not.

"I love him, me and him have just clicked. The other guy I did the album with was so jealous, when I played him the stuff that me and Mark had done, he was like, '(Squawking) I'm better than him! Let's do something!' I've done a few gigs with him and Lil [Lily Allen] - they've done a cover of that Kaiser Chiefs song 'Oh My God'. He's just got some fucking wicked tracks, you know."

"If you ever hear 'Procrastination' you have my permission to come into my office and fire me." The fact that it has already leaked onto YouTube and been heard by over a million people already shows that one man's word can count for little. Vaults aren't as secure as people would like them to be. For the record.

'Procrastination' is a pedestrian piece of identificit sunshine soul that could have been sung by any number of commercial

that could have been sung by any number of commercial R&B singers, so it's not hard to understand why Amy wasn't keen on it.

Put the question of the validity of the material being released to Salaam Remi and he becomes emotional "This just comes down to my life lesson that weekend, which was, if you love

somebody, tell them now. I was in London and I didn't go to see her, I was waiting 'til Sunday and she passed on Saturday. Why didn't I go? I didn't even talk to her. So I feel the same way with the music and whatever stories and ideas I have regarding Amy that I have at this point, which I want to share with the world. Because it makes no sense at this point me having these things in my hard drive. And her family not knowing, because it made them feel better. And the world not knowing. Why should I be sitting on it? Because what if something



"I'd almost forgotten how much greatness she brings out in you"

MARK RONSON

dug because she disowned some of that stuff. It made me realise that one thing I took from her legacy is to only make the shit that you know is good. When me and her were doing the stuff on 'Back To Black', neither of us were established, really – that's why the stuff is pretty honest and it strikes a chord with people, whereas I can't say that about most of the shit that I work on "

Amy Winehouse set a high standard. Let's hope that, down the years, everyone else applies the same to whatever else she left behind.

happened to me? That's lost forever because of what? So I couldn't find a reason good enough not to share what I know and what I've heard"

And for Ronson, he's taking a bigger lesson from the whole process "I'd kind of forgot how much greatness she brings out in you, and how mediocre some of the things I was working on up until ['Lioness...'] were."

In fact, he'd been making an album with Gossip, until the

Amy project prompted him to realise it wasn't working, and they went their separate ways. "The one thing I realised was, she's so incredibly honest with what she liked," he says. "After the 'Trank' album she was only gonna mak' shit that she really

TRIBUTE OR CASH-IN?

Musicians on whether Lioness... should actually be coming out

MATT HELDERS



"This one seems a lot more legitimate than a lot

of other posthumous albums, not just a load of songs put together. I don't know if it's what she would've wanted or not. That's the weird thing, not having the person's approval."

JOHNNY LLOY



"Everyone in Camden and at Island Records who knew her

would be cool with that, she would have wanted it to come out. We met her a few times - we saw her decline, it was really sad - but it would be a mistake not to put it out because there's good stuff on there."

JUSTIN YOUNG



"It's quite cynical timing... but I don't think it's ever a

bad thing when an artist leaves us for someone to make sure that the music that they've created makes its way to the fans."

JOHN LYDON



"I've got demos of my stuff and I sometimes prefer them.

It's much more interesting, I would say, what the thing sounds like before they stick a trombone all over it and a smart-arse producer goes Tamla on it. From a songwriting point of view I'm fascinated."

ALEX TRIMBLE



"If I had died and all of our unfinished, unpolished

demos had been left, I wouldn't want them to go undiscovered. If there are people close to her who see it as good and worthwhile then releasing it is a good idea."

FRANK TURNER



"Obviously she was a very talented person who fucked up

her life in a very tragic way, but the release is for the best because she didn't have that much music out."

XAVIER DE ROSNAY



"We're not anticapitalist or whatever, but when

she's just died, putting out an album around Christmas seems a bit... I don't know..."

THEO HUTCHCRAFT



"She was working on releasing new material anyway so

it would've come out soon. And if proceeds go to her charity that's a good thing."

JACK STEADMAN



"I know how passionate the head of Island is. I know he has

a personal connection to it, so I'd be really shocked if it was just a money thing."

RHYS WEBB



"There's always the argument that it's insensitive

at certain times – but then you look back at demos of Syd Barrett or Jimi Hendrix and for a fan it can be an exciting experience to listen to. It's a doubleedged sword."



You'll know **Rostam Batmanglij** as the quiet one in **Vampire Weekend** – but now he's blasting open a new musical world of his own. **Hazel Sheffield** heads to his apartment

hat's wrong with Jack Johnson?" says Rostam Batmanglij when NME asks about his decision to remix a track by the king of campfires last year. "You think he's not indie enough or something? Well, I have strong pop instancts! My pop instancts are so strong I have to suppress them!" To prove it, the Vampire Weekend man leaps onto his piano stool and starts bashing out the riff from 'A Thousand Miles' by millions selling US popstress Vanessa Carlton.

It's always the quiet ones. If Rostam was once best known for hiding behind a keyboard in Vampire Weel end, those days are over. His list of project is growing: from collaborative work with Ra Ra Riot's Wes Miles as R&B outfit Discovery, to production for Das Racist and remixes for Johnson, Foreign Born and others under the moniker Boys Like Us. Next, Rostam is stamping his real name on a solo album of tuture sounds that he hopes will establish him as a genre-straddling creator, a rewriter of rules. Is the the ne t Brian Ino?

"Sometime I close my eyes and imagine music unlike anything you've ever heard before," says Rostam from the table of his minimalist white kitchen. "Then I'll just quickly try to make it on my computer." Outside, the rain is beating down so hard that his perfect view of the New York skyline is drowned in fog. A soggy film crew shooting in his street shout instructions at one another. This is DUMBO, aka Down Under the Manhattan Bridge Overpass, the arty, riverside district of Brooklyn where Rostam spends his days.

We are in his warehouse apartment, carpeted with rugs from Iran (where his parents come from) and strewn with drawings, guitars and records by Coldplay and The National. In Rostam's bedroom – which doubles as his studio two beds take up one wall, and a piano, mixing desk and a huge computer are arranged against the other. There's also a mini keyboard by his pillow, just in

case he dreams up a new song in the middle of the night.

"I always want to push myself to make music that is more and more complex, even if it is more minimalist," Rostam says as he cues up some of his solo stuff on Pro Tools for NME to have a listen.

Minimalist it is not. Of the two tracks posted on his blog (rostam.tumblr.com) in recent weeks, 'Woods' is a twinkling Bollywood tarrytale, all sitars and dreamy vocals, while 'Don't Let It Get

To You' announces itself with drums like gunfire before a looping panpipe refrain. Two others yet to see the light of day swim in nostalgia, from the rattling choral intro of 'Summer' to potential single 'Bike Dreams', a fuzzy, sun-drenched number with a chorus that starts, "Two boys, one is laughing sweetly".

He's shy about outlining the solo plan in detail ("The announcement... it starts you down this whole road.. " he says), but he's happy to explain how he finds working as Rostam rather than Vampire Weekend. "In relation to 'Contra', even if I come up with a part of a song or I begin a song, by the nature of it being collaborative it changes everything," he says. "It's like cooking. Every individual ingredient affects how you taste the other ingredients. My songs I envisaged them in a certain way that didn't fit Vampire Weekend. Once the album's out it will become obvious: 'Oh, these songs live together."

ostam has become fairly vocal about being gay since he came out publicly to Rolling Stone in 2010 - and this attitude has guided his creativity too. There was an interview with gay mag Out in February of that year where he revealed that 'I Want To Be Your Boyfriend' from Discovery's 2009 debut and 'Diplomat's Son' from Vampire Weekend's 'Contra' were both about gay relationships. Then a performance on US talkshow Saturday Night Live a month later where he wore

a rainbow guitar strap, prompting gav blog Queerty to ask 'Just how big of a gay artist will Vampire Weekend's Rostam Batmanglij become?"

"That was an intense time for me," Rostam says Just behind him on the bookshelf sits a collection of coming-out stories called Boys Like Us. "I guess I didn't want it to be something that would turn into tabloid fodder. But everyone was very supportive I still have lady fans on Twitter. They say, 'I don't care if he's gay, I love him anywayi" he laughs. "So keep trying ladies! I'm kidding, I'm kidding... I'm gay."

This desire to engage with the wider world more played a part in Rostam's decision to sign up for a Converse ad campaign with Kid Cudi and Best Coast last year. He wrote the track 'All Summer' for the two artists to sing, and then had his face splashed over billboards at festivals across the world in a deal that must surely have brought in a few pennies.

"I didn't do it for the money," Rostam claims. "I did it because I thought it was something kind of original, as an openly gay person, to do a song with a mainstream rapper. That's never been done before. I guess in some ways I thought I was serving a higher purpose."

Yes folks, Rostam's thinking big. He's started writing non-fiction, like his father, who writes books about Iran, and his mother, whose Persian cookbooks have made her something of a culinary celebrity Then there's his art. As Rostam talks, he flicks through some marker drawings, explaining that he wants to make 500 original sketches to go with each copy of his solo album. He's even invented a couple of fonts that will fit on a USB stick for his fans to drop onto their computers. "I want it to be a world you can step into," he says of the upcoming record. "So you get various things from me."

We're already getting that There's a new Vampire Weekend album being prepped for release next year, about which Rostam is painfully coy. And there are plans to reunite with Wes Miles for more R&B under the Discovery moniker, eventually. Although he won't reveal anything about his plans as a producer, Rostam compares himself to electro producer Stuart Pric who kept his many aliases -Jacques Lu Cont, Thin White Duke even when he hit the big time and started working with Madonna and Kylie Minogue. But it's the big E who really inspires him. "I like that Brian Eno got to a point where people didn't wonder why he was doing what he was doing," he says. "I hope I'm known for just doing my own thing and not fitting into any kind of mould"

WEEKEND **ALBUM** UPDATE

Ro u hou the sum on u. CONTRACT OF THE WHITE HER

"Ezra and I have been meeting up in my studio a couple of times a week for the last few months. We've definitely been writing hard - sowing a lot of seeds that we'll come back to in the next few months to see what is worth harvesting. But some things are close to done. I play the banjo on one of the new tracks - if it makes the cut!"







Music's got a new big gob $-\mathbf{Example}$ has already pissed off half the pop world with his tongue-lashings, so **Dan Martin** got him to deliver his verdicts on the pressing issues of the day

t won't have escaped your attention that popular music in 2011 has come to resemble one giant rave pop Essex disco. Yet while Calvin Hairis goes about stripping Rihanna of her last remnants of edge, there's one person who's making the whole genre of Bosh Pop evermore entrancing.

Example, aka Elhot Gleave (E.G., geddit) has been at this for eight years now, but ever since last year's 'Kickstarts' his brand has gone stellar, with this year's 'Changed The Way You k issed Me' cating the world and making him one of Britain's bona fide biggest rock. stars. You read that right - he's probably got more in common with you than you would like to admit. He claims to be a rocker at heart, and his favourite band is Death From Above 1979. His next album will see him go rock, "The Strokes produced by Skrillex, or The Strokes produced by Chase & Status," he says, quite chillingly.

But most of all, whether you're into his hits or not, in the age of Bombay Bicycle Club, he has emerged as music's most fabulous value personality, a suburban boy with a weird rubbery face who's made the big time and is determined to rinse it for everything he can. His tweets, spats and careless mouth are already the stuff of legend. I ast month he caused a 1v itter scandal when, in a fit of umbrage that the Monster Munch on his rider

in Thailand was, apparently, of a weaker variety than the ones at home, he succeeded in getting 'gay crisps' trending worldwide. As he explains: "Then Boy George got involved saying to me, 'If you want to know what gay is, I'll put a massive cock in your ass' which is just a brilliant thing to be tweeted anyway and to be tweeted that by Boy George is just amazing, but we made up when I told him I had the Culture Club album on double CD."

Even if you can't stand Example, you have to give him credit for getting away with it. So, on our mission to find a new Mouth Almighty, we put his to the test on the

pressing issues of the day ... OCCUPY LONDON

Spurred on by the protests on Wall Street, activists set up camp outside St Paul's Cathedral to take a stand against economic inequality.

"If it all kicks off I'll just buy an island and fuck off. It won't be a very big island, it'll probably be like a mound of sand. I get asked to get involved in politics and if I wanna go and meet Nick Clegg and chat to him about my hopes on London and my problems with London. Maybe I should but it just seems like media opportunati

NME: What vould you complain about? "Cinema ticket price, but I don't know what Nick Clegg can do about that. It used to be £8 and now it's like £16. You might as well go and steal a DVD."

THE STONE ROSES

Baggy heroes go back on 15 years of collective denials and reform for the payday to end them all. White British males over 25 have a collective orgasm.

"I can see why they've come back and I'm a massive fan but... are they doing an album or are they just touring?" NME: They're thinking of doing an album...

"It's not a bad thing they're coming back, but there's some bands you'd rather just remember them how they were then. I imagine they're gonna make a fortune but I don't think they're coming back for money - they're probably pretty excited about it. But I'd never want, say, Nirvana to come back and play a show because all the mystique would be lost."

And Kurt Cobain would still be dead. "There's that as well."

DAVID

After 18 months in office, is still failing on the economy and seeing his popularity slide.

"He's got the charisma and they present him in such a way, it's just having clever people around you. That's how you get to those places even if you don't deserve to, if you have the right people around you." NME: You don't think he's...

> "Yeah, he's quite a sinister man. But I don't think he's as evil as Tony Blair – but he was

> > presented very well too. The thing about politics now, unlike the '80s. is there's too many clever people around and they can take any cunt It's a bit

you really

CAMERON

the Coafition Prime Minister

kind of evil?

DE COOF IO HAVE SHOT GADDAFI"

> like the pop world, can polish a turd."

THE DEATH OF GADDAFI

After decades terrorising his people, the long-time Libyan dictator Muammar Gaddafi was finally killed in October, with grotesque pictures of his corpse beamed around the world.

"He was obviously a bastard but it'd be cool to say you'd shot him, wouldn't it? I did an interview the other day and someone commented on the fact that I was shouting at my band a bit and being a bit of a dictator. And I said I was the Gaddafi of rave. Hehehe!"

NME: Would you have killed him, then?

"Well, it needed doing. But I wouldn't have put all those photographs all over the papers. I'd have given them a nice glow on Instagram. In fact, I would have shot him in the leg then let someone else

finish him off. Because you wouldn't want that on your conscience would you? 'Did you shoot Gaddafi?' Yes I shot him but I didn't kill him."

THE X FACTOR

With Cowell, Chezza, and Queen Dannii departed, the wheels have finally begun to fall off the annual TV pop pantomime.

"It's awful this year. The show really misses Simon Cowell. The only people to come off

that show with star quality were Leona Lewis and JLS. When you've got popstars as intriguing as Dappy

and Jessie J and Adele who are so different and kind of imperfect looking - that's when pop exciting, or music's exciting. So those shows by default are never gonna create anyone with that much personality or that much edge. I think once these people win they should just be flown to a foreign country and locked up or shot."

s we part company, NME is compelled to quote back a line first flagged up in our original review of his first album, from the song 'Posh Birds', "She likes a bit of rough Two hours, I'm inside her muff". We have to asl what has changed. He rakes us back to his first meeting with Mike Skinner as a protégé on his label The Beats.

"Skinner said to me, 'When you're making rap everyone has to have an edge and a story that young lads look up to you and wanna be like you. What did you like when you were a kid?' I said Snoop. 'Why did you like Snoop?' I said I like the fact that he rapped about gangstas and hoes. He said, 'What have you got that's edgy?' I do drugs occasionally, shag birds and have a few fights. So he said, 'Just write some edgy shit about women Misogyny's good.' So I wrote this lyric. I've learned that that's not what I should sing about, that's not what every young boy wants to hear in music. I would rather sing about cocaine than being inside someone's muff. Cocaine doesn't really offend anyone. But being inside the muff does, Hehcher"

And in the testosterone-fuelled world of Bosh Pop, that sounds like something like progress.



Win a pair of tickets EXIRA to the date of your choice on Example's

spring 2012 UK arena tour, only on NME Extra Go to NME.COM/ extra, or see p9 for more info

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ALEXANDRA BURKE

but you've got this scraggy-

haired cow who can't sing."

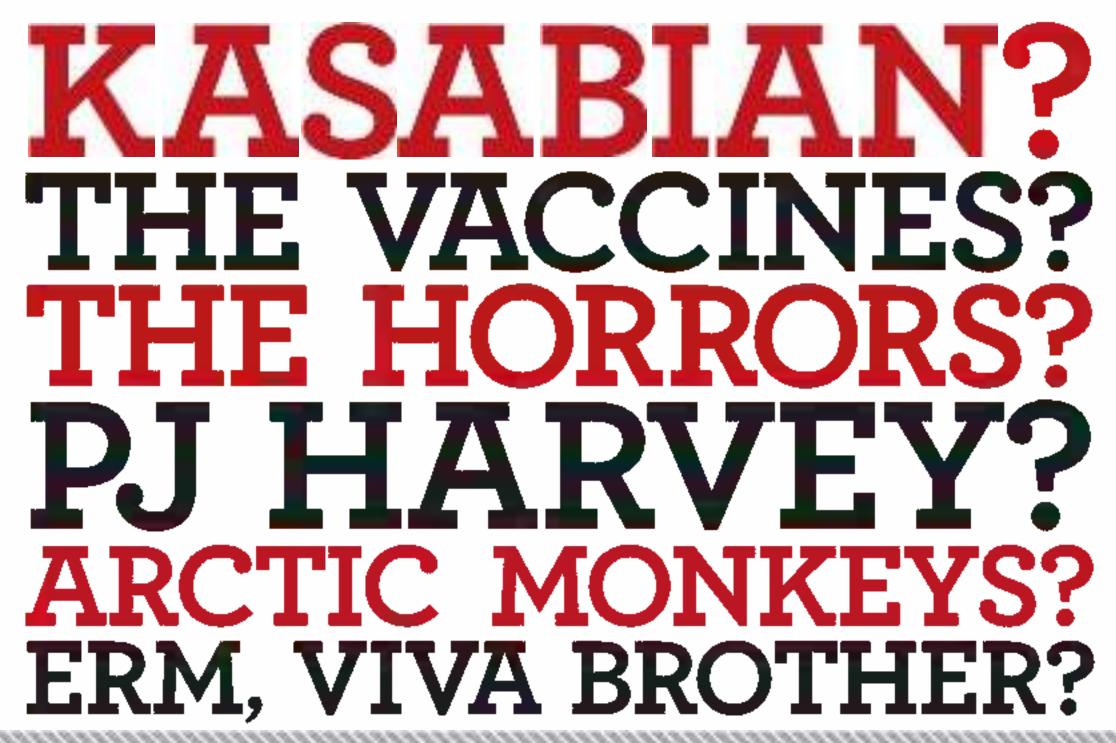
Her Twitter

response: "You don't even know me. Don't bitch about me - BITCH2ME!! Grow up and grow some damn balls & say what U need to say to me! I will pray4 u. Take a look in the mirror and look at yourself real GOOD! Stop hating on other artists."

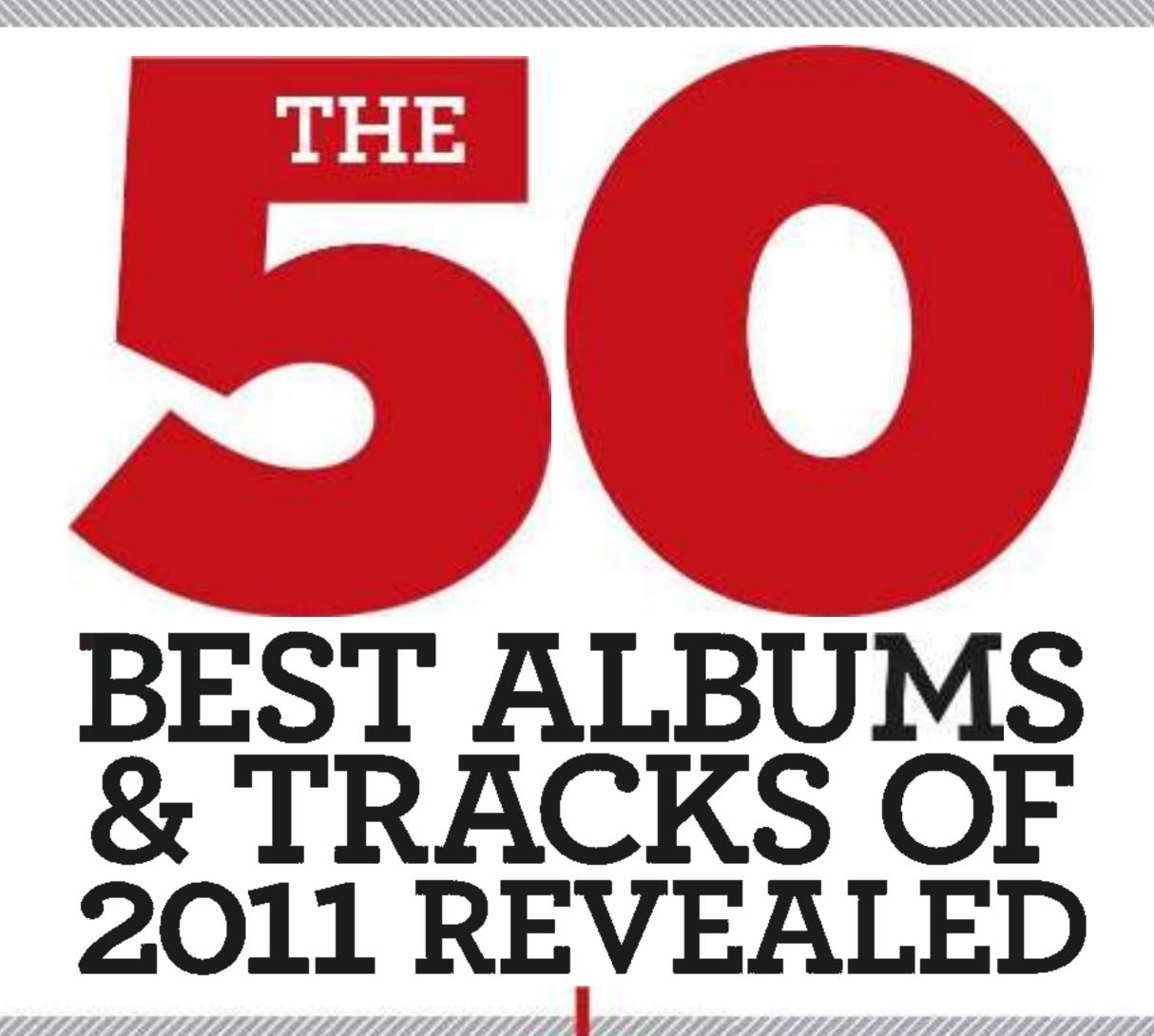
CHER LLOYD

Example: "My mentions today have all been about how Cher Lloyd is better than me because she has more followers. She has 200,000 more followers than me but 300,000 of them are her cousins."

Coming Vext Week







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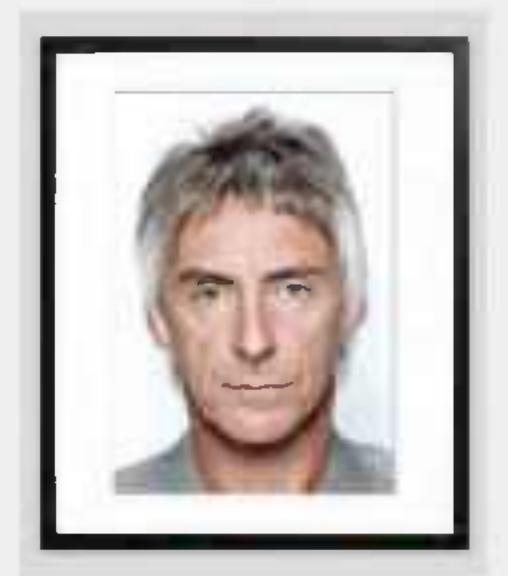












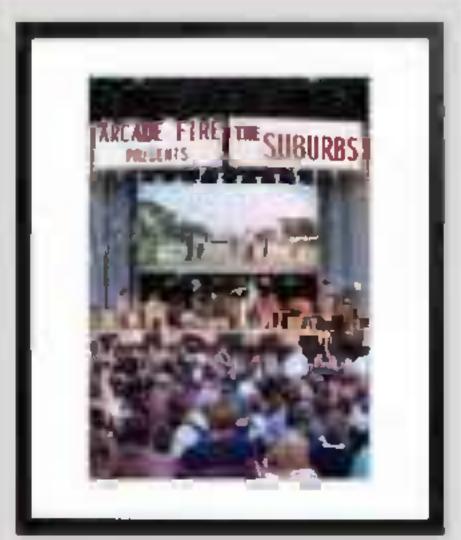
















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Riot grrrl pioneers Sleater-Kinney were a game-changing fireball of politics and rock – now two of them are in William, have made one of the albums of the year and are coming for the UK. "It's crazy primal!" they tell Laura Snapes

PHOTO: FRANK YANG

hat side of myself am I exploring in this band?" says Janet Weiss, holding court in a dark Austin dive. "Oh, pure passion!" she laughs with a Texan-sized helping of irony.

"I think that's the name of my lipgloss colour!" wisecracks Rebecca Cole, causing the rest of the table to collapse into hoots over their plates of pureed yams and brisket steak.

This is in March 2011, when NMF hits the South By Southwest festival to first catch arguably the most vital new act of 2011 Nope, not Puro Instinct or Grimes, but Wild Flag. On the opposite side of the table sits the other half of the band, Carrie Brownstein and Mary Timony. The eagle-eyed among you will - and should - recognise at least two of these names. Carrie and Janet were two thirds of Portland legends Sleater-Kinney (with Corin Tucker), one of the most important, incendiary bands of the last 20 years.

Janet also drums for Domino legends Quasi – also Elliott Smith's backing band – and, until Wild Flag took hold, Stephen Malkmus And The Jicks. Rebecca drummed

for The Minders, a jangly bunch from the Elephant 6 collective which also spawned Of Montreal, and Mary has been in a vast array of acclaimed acts notably Matador alumni Helium. They came together last summer after Carrie and Janet reunited to work on a soundtrack, eventually inviting Rebecca and Mary to form a band. They're keen to stress that Wild Flag is not a

supergroup, however. "It makes us sound like dinosaurs¹" grimaces Janet

Clearly, though, their history is weighty

enough to make them one of the industry festival's biggest attractions in a climate where newness is key. It was to audible heartbreak that Sleater Kinney announced the fatal words "indefinite hiatus" in June 2006, a year after the release of their seventh and final album, 'The Woods'. Virulent and political, it cemented their status as a band that mattered.

So why start over? Catching up with Carrie on the phone, ahead of Wild Hag's first UK shows this month, she explains that having been writing a blog for American radio station NPR for a while, she realised she was done with analysing: "I was talking so much about participation, yet I was no longer participating in it as anything other than a commentator. I wanted to play again. It took a while, then it was very intense. I don't know how to relate to music in any way that's not intense or urgent."

Wild Flag are hitting London's Lexington venue on December 8 and then at ATP's Nightmare Before Christmas festival the next day, and we should be in for a treat. Even their first show at SXSW was incendiary. "Are you expecting this to be pretty?" Carrie sneered at the crowd. "Cause it's not gonna be." While trying to punctuate a psych wig-out with one of her trademark high kicks, her other foot slipped from beneath her and she fell arse over axe - without dropping a note. Mary recalls one night in Alabama where she wiped out seconds before she was due to play her solo. Which she again executed brilliantly.

Maybe it's to do with what Carrie and it but setting aside analysis Wild Flag are visceral, carnal, even, as arresting as any four young orks wielding guitars for the first time. On their debut record, stamped 8/10 by NME, you can pick out Go-Go's harmonies King Crimson ritfs and a barrage of fun and fury more commonly found rattling suburban garage doors. It was recorded over an intense three-week stretch in Sacramento, California, with producer Chris Woodhouse.

"We wanted somebody that would be able to capture the energy and live dynamics of this band," Carrie explains, "You have so few opportunities to make a first record. We just wanted it to be raw, and celebratory."

> There's a line on album track 'Boom' that seems to sum up the Wild Flag ethos perfectly: "I need it to be hectic and

rearranged", spits Carrie. She says it's not necessarily about that; but as any heartpunching rock lyric should be, it's about music, sex, love, escaping the mundane and cutting crazy loose.

ack in March, Janet explained her theories about indic going soft. "I've been calling this The Year Of The Hug'," she said "People are quiet and happy - I look at the world and it doesn't seem like the time for that. It seems like time to make a real loud racket, which is what we're doing."

"The energy level we convey hasn't been happening a lot in contemporary music; we're very in your face," added Carrie. "I don't understand why anyone would get onstage and take it for granted. It's such a rare space to be provocative and vulnerable. It's about realness and truth telling. Wild Flag is supposed to rouse and inspire you to express yourself." Janet: "That's the thing about exploring yourself. It is childlike, as your thoughts are just coming out. It's crazy primal! We're a bunch of cavemen, basically"

Not dinosaurs then, but cavemen; Wild Flag are taking more than the sum of their parts and lighting a blazing fire under indie's slacker arse. God knows we needed them back.

For exclusive hidden content, including the chance to win a pair of tickets to Wild Flag's London show and a signed vinyl copy of their debut, go to NME.COM/extra. See p9 for details

Here's two fans of Carrie and Janet's legacy

FRANKIE & THE **HEARTSTRINGS**

"Sleater-Kinney are an inspiration to us all their messages and ethics are so straight to the point. They've got great riffs and vocal melodies that you can't help but sit back and take note of."

YUCK "I first discovered

Sleater-Kinney about four years ago when I was watching MTV2. The video for 'Get Up' came on, and I was blown away. I bought the album 'The Hot Rock', and I began getting obsessed. They were unique, they were in their own world. Janet Weiss is also one of my favourite drummers ever."





REVIEWS

T-PAIN, KORN, FAIREWELL

Edited by Emily Mackay



EL CAMINO NONESUCH

This won't change the world – but with a White Stripes-shaped hole to fill, the Ohio duo's dirty rock'n'roll might make it just a little more fun



t feels pretty strange to be typing these words, but of late The Black Keys have undoubtedly become something of a big deal. Their last album 'Brothers' scooped three Grammy awards (Best Alternative Album, Best Rock Performance and Best Recording Package, whatever that is) and sold over a million copies worldwide. They recently announced a second show at London's 10,000-capacity Alexandra Palace after the first sold out in under a week.

How did these jobbing blues-rockers from Akron, Ohio, suddenly get so huge? One persuasive theory is that they've merely inherited The White Stripes' fanbase, with

Jack and Meg's demise creating a vacuum in the world of rootsy guitar-and-drums duos that the nominally similar Black Keys have rushed in to fill. In fact, they've outlasted almost all of the other bands who rose to prominence during the garage rock revival a decade ago (whither now the likes of The Datsuns and The Von Bondies?) and simply by being the last men standing in the vicinity of a vintage Fender Twin, The Black Keys have cleaned up.

But that's only half the story. Over the last few albums, with the aid of regular producer Danger Mouse, The Black Keys have been gradually evolving from bluesy bar-band scufflers into streamlined rock ravagers. 'El Camino' had to be a record that justified the band's elevation to the arena circuit, and it comes up trumps with a fat-free set of thumping uptempo rockers and primitive soul stompers.

Whereas previously the pair would never discuss tactics before entering the studio to jam, here every song sounds purposeful and premeditated. Single and opener 'Lonely Boy' sets the tone with its rabble-rousing rockabilly rumble. Even for committed minimalists like The Black Keys, the song is brutally simple, with Dan Auerbach refusing to wait for a reciprocal glance before yanking his heart out and slapping it on the table ("I don't mind bleeding" he sings, blithely). 'Run Right Back' borrows its sleazy strut from Queens Of The Stone Age's 'No One Knows', succinctly sketching out another fatal attraction scenario ("Finest exterior/She's so superior/But she won't allow/And I'm wounded now") to a rhythm that feels like a finger jabbing in your chest. 'Little Black Submarines' is more ambitious, starting out in Johnny Cash territory before exploding into a psycho-blues freakdown.

'Sister', with its insistent '80s pulse, is simply the best out-and-out pop song they've ever written, while the brilliantly demented cowboy glam holler of 'Gold On The Ceiling' is boosted by the band's new trio of female backing singers wailing for all they're worth. It's a lot of fun, although The Black Keys have (presumably unwittingly) just rewritten Super Furry Animals' demented cowboy glam holler 'Golden Retriever'. 'Money Maker' also sounds comfortingly familiar, with a primary riff that's a ringer for The Hives' 'Main Offender' (although that's OK, because it's not like The Hives are around to play it for themselves).

Ultimately, when you're working with such basic, well-worn materials, none of it is going to sound particularly original, but 'El Camino' is at least thrusting and urgent and very quickly to the point. Whatever Danger Mouse has done to galvanise The Black Keys—and thankfully he's left his trademark soporific shuffling drums at home, the Keys' Pat Carney being more of a bare-knuckle bludgeoner—he's got the band operating at maximum efficiency.

The Black Keys will never really be able to boast the fizzing sexual tension and weirdo intrigue of The White Stripes, the dazzling dexterity of White Denim, nor the strutting showmanship of The Jon Spencer Blues Explosion, The Make-Up or The Hives. But for 37 rollicking minutes, they give it the full gun, meeting the challenge of being the biggest garage rock band in the world head-on. Sam Richards

DOWNLOAD: 'Gold On The Ceiling', 'Sister', 'Lonely Boy'

THIS IS HARDSCORE

what our numbers add up to

0 Not-evenfunny bad I Barely one saving grace 2 Actively terrible 3 Woefully bad or lazy 4 Depressingly substandard

5 Dead-on average 6 Better than average

7 Really good Exceptionally good

9 Of-the-year

Of-the-decade good



T-PAIN

REVOLVER SONY

The Auto-Tune king is best when others do the warbling



T-Pain is a very versatile man. Sometimes he sounds like an oversized bumblebee passionately remonstrating with a bouncer in a doomed attempt to gain entrance to a club, while at other

times he sounds like an alien race of humanoid Theremins attempting first contact with the human race. There are also times when he sounds like a bog-standard rap vocalist who's got a Jew's harp stuck in his throat.

Yes, it's fair to say that, while Jay-Zwishes death to Auto-Tune, T-Pain is its enthusiastic reanimator, repeatedly jamming the defibrillator pads into the chest of one of pop music's most irritating presences. While Auto-Tune is breathing, he is able to walk the earth garlanded in riches, bitches and expensive stitches. His relationship to Auto-Tune is like one of those people with a brain tumour that just happens to enable them to play virtuoso piano or speak Sanskrit without learning it first.

Shame, because it's not that there's nothing going on in 'rEVOLVEr' (don't get me started on that title). Hypnotic booze anthem 'Bottlez' is superb, T's vocal curdling conspicuous in its absence, and there's a lovely snoozy jazzmess to the warm '5 O'Clock', which invites Wiz Khalifa and a sampled Lily Allen in for a cuddle. This sort of proves that T-Pain is an anomaly in modern rap, in that the more he loads his tracks up with guests who might otherwise be intrusive, the more he keeps himself away from the mic and thus improves matters, leaving the listener with the simple pleasures of expansive, wide-arsed electronic funk like 'Turn All The Lights On' (featuring Ne-Yo) or the profanity blitz of 'Nothin', upon which Californian legend E-40 is the chief destroyer. But it's a shame Mr Pain needs these cameos as much as his instrument of choice - without them, the temptation for the listener would be to simply Auto-Tune out. Pete Cashmore

DOWNLOAD: '5 O'Clock', 'Nothin', 'Turn All The Lights On'

FAIREWELL

POOR, POOR GRENDEL SONIC CATHEDRAL



Just in case anyone still remembers Johnny White's The Rollercoaster Project, he's attempted to bury its memory completely by changing name and label.

There's always a sense of knowing what you'll get with Sonic Cathedral, but while 'Poor, Poor Grendel' reaches many of their touchstones - amorphous drones on 'Wild Meadow/I've Been Locked Away', hidden vocals on 'So May You All' - the DIY spirit fights through. From lyrics about Tesco to the lo-fi synths of 'Sunday Towns', Fairewell balance bombast and more humble content. Simon Jay Catling DOWNLOAD: 'Wild Meadow/I've Been

Locked Away'

KORN

THE PATH OF TOTALITY ROADRUNNER

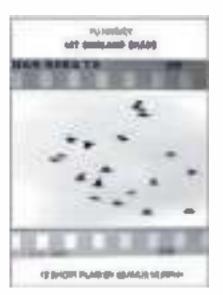


What do you do when you're 10 albums into your career, sliding down festival bills and trying to bury the tag of creators of a genre you now despise? If you're

Korn, you Google '2011 music' and rope in a bunch of DJs for a 'dubstep' album, of course. The results of this LP, which is basically a string of hook-ups with the likes of dubstep betrayer Skrillex, are predictably patchy, but when it works, like on club stomper 'Get Up!', it really works. Much as there's no getting away from the fact that this is basically one long remix, it's much better than the car crash we all predicted it 6 would be. Tom Goodwyn

DOWNLOAD: 'Get Up!'

THE Riper What we're reading and watching this week



DVDLet England Shake: 12 Short Films By Seamus Murphy You might have gathered we're fans of PJ Harvey's latest Mercury-winning wheeze by now, but no less beautiful were the videos made to accompany every track.



Savour the lot here.

Beck A sumptuous photo retrospective of the postmodern pop star's career to date, with pics from legendary snapper Autumn de Wilde. And there's a foreword from Michel Gondry, no less.



Fashion Luke Expedition Jacket Hey, scruffbags! Winter needn't mean chucking the entire contents of your wardrobe on and hoping for the best gents outfitters Luke have come up with this nifty jacket to keep yer bits warmed in style.

THIS WEEK'S SINGLES reviewed by NME's BEN HEWITT

KATY PERRY THE ONE THAT GOT AWAY EMI



Man alive, is Katy Perry dreary nowadays, bleating on about some high-school crush who once gave her the heave-ho. More alarmingly, her dream

beau is an inked-up, Mustang-driving meathead whose recipe for romance is a quick fumble in a car. What's that, Katy? "I was dreaming you were my Johnny Cash"? For the love of God, woman, did you not see Walk The Line? You can do better, believe me.

THE VACCINES

WETSUIT COLUMBIA



K-Pez isn't the only one longing for the past. The Vaccines have plumped for nostalgia too: see this sepia-tinged ode to young love, like the aural equivalent

of your intimate relationship snaps taken on Hipstamatic. "For goodness sake, let us be young," croons Justin. But it's precisely this devil-may-care attitude that's knackered his throat. Can't all be free booze and groupies, you know.

SEVENTEEN EVERGREEN

POLARITY SONG LUCKY NUMBER



Seventeen Evergreen, on the other hand, could do with indulging in a spot of debauchery - mainly because a truly distressing night on the tiles ought to

put an end to their sexless electronic noodling. Try telling us to "embrace the polarity of life and all the good and the bad we share" when you're sobbing in the corner after warping your noggins with nasty opiates, chaps. Won't be so sunny then, will you?

FRIENDLY FIRES **BLUE CASSETTE XL**

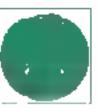


Hallelujah! After all this decidedly snoozy partying, praise the Lord for Friendly Fires, for they truly do have the whole best-night-of-your-life spiel down

pat. And, by crivens, they know what doth make a killer single: a stonkingly stupendous chorus. In this case, it's one that's a glossy'n'gleaming Technicolor dream so furid that, with any luck, you'll be dribbling with euphoria before it's scarcely taken off.

WOMAN'S HOUR

JENNI DIRTY BINGO



One would hope this is an ode to Jenni Murray, beloved stalwart of BBC Radio 4's Woman's Hour, who's made a living grabbing slippery politicians by the

short and curlies and making them squirm. Alas, it's hard to imagine her sternly taking Thatcher to task over this breezy full, but that doesn't make 'Jenni' any less beguiling: it's still a soft, calypso-infused slice of escapism that errs on the right side of fluffy.

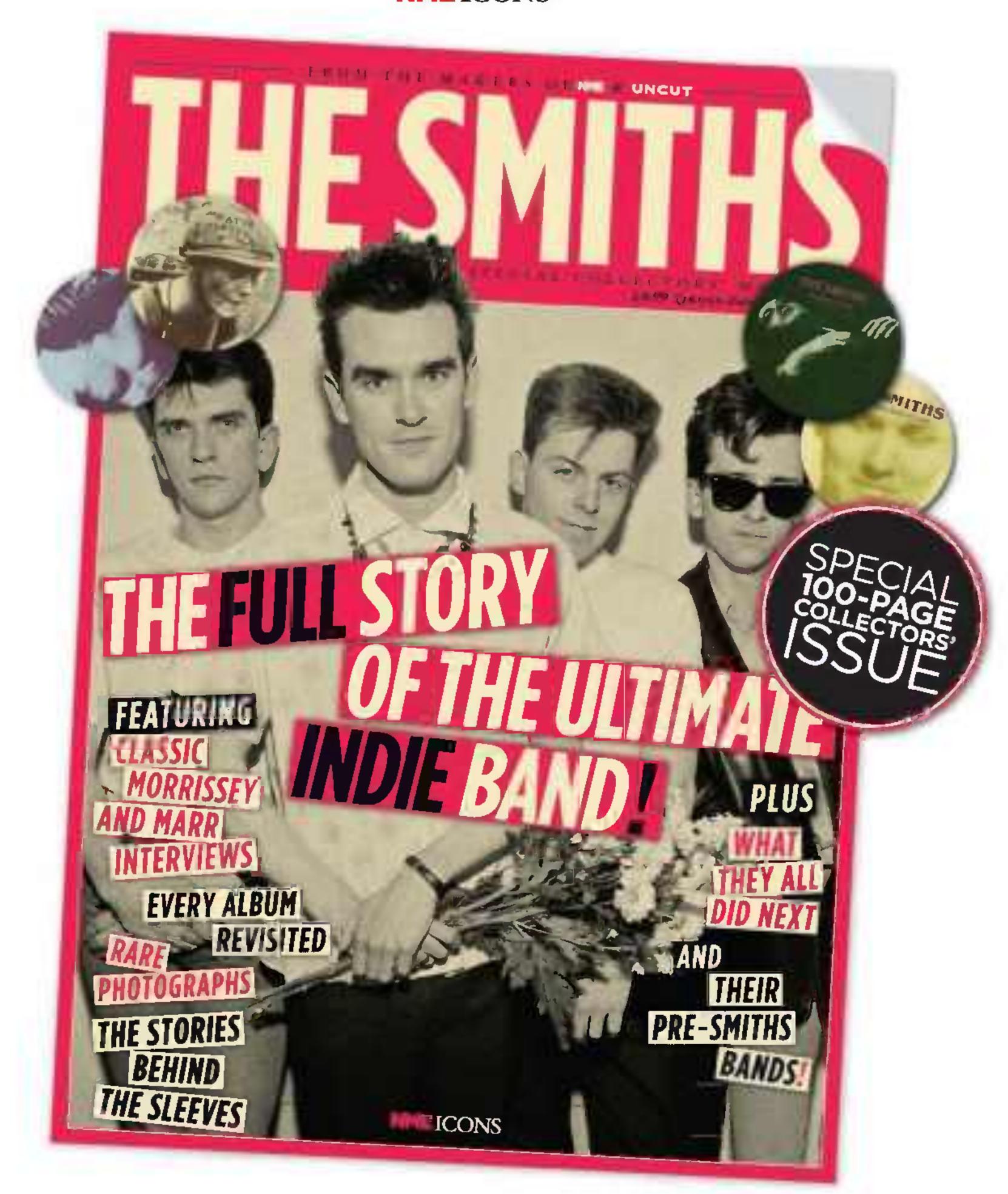
FIXERS

MAJESTIES RANCH VERTIGO



Previously in this very column, m'honourable colleague Luke Turner bemoaned Fixers' transformation from psychedelic explorers to sonic eunuchs,

playing record label-buffed guitar pop. Sadly, it's been irreversible, these 'singalong' chants bereft of bravery or boldness. What might have been...



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UPSTAIRS AT THE GARAGE, LONDON THUSRDAY, NOVEMBER 17

Prince's kid on drums, and justified hype? As debut UK gigs go, this one's different

n hour before latest Rough Trade signings Howler step onto the stage for their debut UK show above The Garage in north London, NME is at the bar in the Hen & Chickens around the corner. As befits a place where oddballs like The Mighty Boosh earned their comic stripes, things get surreal as someone confirms the rumour that Howler's drummer is the son of the world's sexiest midget, Prince.

A million questions demand answers.

Does Howler's drummer dress in purple? Does funky love waft from his every pore? How many ribs does he have, and can he give himself a blowjob? It's testament to the buzz that surrounds the Minneapolis five-piece

we'll learn tonight. What becomes clear is that all the hype is entirely justified, and if any band is going to 'do a Vaccines' next year, this is the one

Not that you'd know it from the gangly limbed spooks that wander onto the stage, led by frontman Jordan Gatesmith, an awkward mix of Julian Casablancas and Joey Ramone that's taken a wrong turn and emerged as a young Johnny Borrell. Brent Mayes (very tall, not wearing purple) takes his stool behind the drums while guitarist Ian Nygaard, bassist France Camp and keyboardist Max Petrek tune up, looking terrified.

"Is it okay if we do a Judas Priest set?" Jordan ponders before careering into a heavy, beefed-up rinse of 'For All Concern'. This is followed by the bubblegum surf pop of new tune 'Beach Sluts' and 'America', which sounds like a loveletter to the Libs. Nerves abated, band and crowd let loose smiles from the stage and yelling

What's clear is that if any band are going to 'do a Vaccines' in 2012, it's Howler

from the floor, punctuated by Jordan's tongue-tied banter ("Grab your bony ass nice and tight!").

'Too Much Blood' begins with 'Leader Of The Pack' drums before slowing into a dirty smack ballad. 'This One's Different' is classic Strokes 2001. But it's when Jordan calls out "this is our last one" that band and crowd have their 'moment' and you realise that 2012 could be theirs. Given a new bassline and a meatier delivery than

the version that appeared on this year's 'This One's Different' EP, 'Told You Once' already feels like it belongs in the canon of timeless

THE SETLIST

For All

Concern

Beach Sluts

America

Too Much

Blood

You Like White

Women, I Like

Cigarettes

This One's

Different

Pythagorean

FearemBack To

The Grave

Back Of

Your Neck

Told You Once

indie belters – an anthem for anyone who pines for the days when Pete, Carl, Julian and, yep, even Johnny ruled the world. The song lasts two minutes, but it'll resonate for the next 12 months. Prince who? Mike Williams

RICHARD JOHNSON



FACTORY FLOOR

CONCRETE SPACE, LONDON MONDAY, NOVEMBER 21 or the past few years, this London trio have been holed up in a warehouse in a state of incubation, periodically emerging to show off their ongoing evolution from dour post-punk beginnings towards a hard, brutalist dance music with no real point of comparison. Chris & Cosey, kind of. Primal Scream's 'XTRMNTR', a bit. How Joy Division might have sounded, had Ian Curtis hung around long enough to get really into Detroit techno. Except better. And with a girl singer.

It is Nik Void that is Factory Floor's notional frontperson, swinging from foot to foot and raking a drumstick across her guitar strings, occasionally stepping to the mic to whisper some sinister nothing. Here, though, the band form a perfect triangle, each one essential to the whole. Tending to an eruption of colourful cabling, Dom Butler shapes squirming analogue synth lines that leave singe marks on your eardrums. Drummer Gabe Gumsey is like a machine, except no drum machine could pull off this seamless blend of rigid pulse. and human fluidity. Things peak with new DFA single 'Two Different' Ways', a spiritual successor to New Order's 'Blue Monday' that piles on shimmering synth, cowbell and handclaps to ascend through layers of euphoria. The marriage of rock and dance can so often seem an awkward Frankenstein's monster. Factory Floor, though, are a perfect synthesis, like warm skin stretched over cold machinery. NME, for one, hails our new cyborg overlords. Louis Pattison

THE FIELD/WALL\$

THE DEAF INSTITUTE, MANCHESTER MONDAY, **NOVEMBER 21**

h, but for a late Saturday night to witness this, two of cult dance label Kompakt's most dancefloor-ready heavyweights facing off in front of a baying crowd. Walls, on first, might feel they've something to prove to their roster mates, their excellent second album 'Coracle' having been recently eclipsed by The Field's even mightier 'Looping State Of Mind'. Yet there's no malice in their billowing sonic clouds; edges are brushed softly with thin enough layers that allow the bare bones of 'Into Our Midst' and 'Sunporch' to appear – their canvases of sound are a perfect compliment to The Field's drumkit-driven sounds.

These are exciting times for The Field live, though Axel Willner doesn't show it, casually sipping on wine throughout and, at one point, offering peppermints to his band mid-track. Sections of debut LP 'From Here We Go Sublime' remain the set's skeleton as Willner. finds new ways to re-construct it. Like Walls, their set is largely parts of tracks momentarily uncovered, before being withdrawn below more improvised sonic building. Opener 'It's Up There' appears virtually complete, but most fall into hypnotic loops, circling before flying off only to reappear elsewhere. 'Over The Ice' is the only segment to possess anything resembling a drop; it's clear tonight that The Field went sublime long ago. Simon Jay Catling

JOHN MAUS

THE DOME, LONDON THURSDAY, NOVEMBER 17

nce chided by critics for his wilfully obtuse albums, John Maus rebounded this year with the cleaned-up and relatively scruff-free 'We Must Become The Pitiless Censors Of Ourselves'. Sure, it succeeded in delivering some more agreeable stereo time, but the real draw has always been the unpredictable frenzy of the live show. A whole other experience from sitting with the recordings, onstage Maus is a skittering, writhing entity, spitting out wounded howls and barks that regularly interrupt his somnambulic crooning. He'd no doubt baulk at the reference points, but let's leave the intellectualising to the artist and say the backing tracks whip up something like a fantasy collaboration between Giorgio Moroder and Scott Walker. Whatever comparisons are drawn, the results are shredded and violated by the fury of the one-man battle royal who is at any one moment appearing to struggle his way out of an all-consuming vortex and the next submitting to a murderous rage. His skinny frame pulses with unexpected energy throughout. It's a performance so intimate and unchecked that it feels a little imposing to dance to, yet standing still is next to impossible, as there's scarcely any respite from the inexorable momentum of the proceedings. Rumour has it that Maus has already grown tired of his latest, pop-inclined direction. Whether or not that is the case, there will no doubt be plenty of reason to go and see him work out his conflicts in person. Tom Edwards

WHAT'S ON YOUR RIDER?



Katy B

- Fresh, coffee, tea, milk, sugar and honey (selection to include herbal tea) Ice cubes in the
- shape of Ks and Bs Two bottles of
- Two bottles of quality white/red wine (French/Italian)

dark rum

- A masseur that looks like James Franco
- Fresh fruit platter (apples, bananas, grapes, kiwis)
- Rainbow-coloured toothbrush and toothpaste
- Deli tray - a selection of cheese (not just
- cheddar!) and meats (not just ham!)
- Dips and various crudités (preferably houmous)
- Red and black fruit pastilles



The Oxford troupe strike hot and cold as the Dalston art-rock openers steal their thunder

Now then, now then. What Do.We. Have.Here? "Since this is the first time we've been back in Leeds since the passing of Jimmy Savile, we'd like to dedicate this next song to him," says Django Django bassist Jimmy Dixon. "It's called 'Waveforms', which, funnily enough, is just like his hair."

His body is barely cold and these DEVO-like loonballs are already poking fun at the city's legendary hero! It's

sacrilege in good spirit, though, and tonight, underneath festive bunting, the foursome fire off a melee of pristine oddball pop.

'Love's Dart' is a Bill Oddie oddity; mashing birdsong with other bizarre sounds to create a thrilling, art-punk freakout. 'Default' is a funky track that sprints out the speakers and, with a few maracas thrown into the mix, it's one that can't help but stretch a massive grin on your face. Frustratingly, not all the tracks reach the same giddy heights. Thankfully, though, the air raid siren of 'Wor' saves the day and perks the ears to its brilliant, Spaghetti Western riff.

While not drawing as large a crowd as their support,

Fixers are out to turn a few heads. It's hard not to be turned on to the voice of frontman Jack Goldstein; it sits somewhere between one of those mooing-cow wooden toys and Brandon Flowers. That might sound off-putting to some but it's fascinating to hear, as vowels rip through his vocal chords.

"Can you all take a step closer after every song?" asks Goldstein after the sun-drenched, San Fran rush of

> 'Crystals'. "That way, by the last song we'll all be standing nose-to-nose. It'll be amazing!"

Some have likened Fixers' madcap sound to The Beach Boys but, apart from a few harmonies, it's a rather lazy comparison; often they sound more like they're trying their hand at being '90s ravers The KLF. Maybe such flitting variety is why it's taking some a bit longer to latch onto the band, as they find themselves liking some tracks but disillusioned by others. Fixers are choosing the long road to success but, like the fans now nose-to-nose with the band, maybe joy will come with taking short steps. If only Sir Jimmy was here to fix it for

them. Jamie Crossan



VIEW FROM

Katie Whitford, 21, Sheffield

"This is the fourth time that I've seen Django Django and I just think they get better and better each time. I came to see them but I loved Fixers. I'm going to download their EP when I get home!"



RUBY LOUNGE, MANCHESTER SATURDAY, NOVEMBER 19

They're indebted to the timeless melodies of '60s girl groups, but can the duo's charm last forever?

Once was the time when a band allowing their songs to be used on a TV ad was seen as a bit like an artist accepting a commission to paint a family portrait of the Murdochs. These days, for better or worse, we seem a little more forgiving of these compromises. Whether it's due to the tougher climate for new bands, the appropriation of the 'indie' aesthetic by mainstream forces or simply the sight of Iggy Pop wrestling with a rubber version of himself (take that as a metaphor if you will) in the name of car insurance, a small share of soul can now be sold almost without the Campaign For Real Indie warmors noticing.

So it is that a duo such as Cults can fill venues with an apparently comfortable mix of blog readers and drinkers of trendy cider, and win the seldom-seen approval of Liam Gallagher into the bargain. Yes, their easeful way of welding instantly familiar melodies to stolen samples from cult leaders' speeches and a budget Wall Of Sound production deserves such broad recognition. But it does throw up the question - what happens when the bloggers move on and the alcohol wears off?

For an hour, at least, these worries can be shelved, as Madeline Follin and

Brian Oblivion carry us along on the pop whirlwind of their album. Madeline rouses us with the hurtling joyride of 'Abducted' and the piercing end notes of 'You Know What I Mean', which she hits with a power that leaves her band miles beneath her. Whether you're already a believer or a new recruit, the Cults experience offers the same reward: not the promise of everlasting life, but certainly an immediate gratification. It's summed up in closer 'Oh My God' – they might be invoking the almighty, but lyrics such as "I can run away and leave you anytime" scream spirited defiance rather than spiritual despair.

It's probably a blessing that 'Go Outside', stripped of its skittering percussion, falls flat tonight: it means we have to judge Cults on their own terms rather than those of the ad men. But it also raises more suspicions. How much more juice will the pair be able to squeeze out of their collection of '60s soul before it starts to get bitter? Will their love of hip-hop and Squarepusher show through, or will commercial concerns win out? Cults should certainly enjoy their moment, but for them to become a religion might require more than buzz and booze. Neil Condron

LANA DEL REY

SCALA/CORINTHIA HOTEL, LONDON WEDNESDAY, NOVEMBER 16/TUESDAY, NOVEMBER 22

Forget the bloggers' backlash – these irresistible pop songs are proof Lizzie Grant's the real deal

So the Scala gig comes and goes, giving the UK's media their chance to experience this quite preposterously talked about singer 'in the flesh', so they can ascertain whether or not a) she is 'authentic' and b) she has another song in the same league as everyone's Song Of The Year. The answer to the former is... well, no, but apart from the indier-than-thou bloggers who seemingly spend their entire lives looking for videos of the Lizzie Grant Years to post with a gleeful 'Sec? Told you!', is anyone really that arsed? Say these people had been around in the early '70s: would they have been

going around telling everyone that Bowie sang in an ice cream advert, or that Marc Bolan modelled for a Littlewood's catalogue (both are true)?

Anyway... a more conclusive answer to the latter, more important, question can be found not at the Scala show, or the gig in Birmingham the next night, but at an intimate show the week after, in the bar of the Corinthia Hotel in London, "Stripped back" is of course a phrase that strikes fear into the heart of any right-thinking person. But by playing her songs minus the balloons and the projections, backed only by minimal piano and guitar, Lana affords

us an opportunity to examine her melodies and words at close quarters.

And the bottom line is... they're good. Very good. On this evidence, there will be another two or three big singles, no question at all. Beyond that little-bittry-hard "Let me fuck you in the pouring rain" line (she censors it to "kiss you" tonight), 'Born To Die' is as subtly anthemic as 'Video Games'. 'China Doll' sticks in your head and doesn't move. 'Radio' is - by her standards at least - an out-and-out pop song. There is the odd phrase that grates ("You were sorta punk rock/I grew up on hip-hop" from 'Blue Jeans' being the

On this evidence, there are another two or three big singles to come

biggest offender), but it's pretty impossible to deny that these are great songs, full of character and personality and uniqueness that no-one else is conjuring right now. Yeah, it's very studied and very divisive, but if you can't get past that then... well, you just should. Don't be put off by the bloggers going on about how her video was 'fake' or whatever. Don't hate the video, hate the games. And let a little Lana in. Hamish MacBain







On The Road With The good by esagness, hello on-tour madness, as the Cardiff indie kids hit the king blur of dropped trousers and renditions of The Budweiser One' Campesinos! and friends (l-r): Gareth, someone, some guy, another fella, Neil, Kim, Membership a page company a spent Rob, Ellen, and Los Campesinos!'s fans love them so much they'll that dude even hug a sweaty post-show Gareth

GLASGOW, ORAN MOR THURSDAY, **NOVEMBER 10**

As the old saying kind of goes, never judge a band by their cover. While the vast majority of musical types' onstage and offstage behaviour goes fairly hand-in-hand (lyrical genius Jarvis is working with a publishing company - big

whoop. Bat-beheading rock icon Ozzy Osbourne likes a bit of a swear - shocker) there's always the occasional anomaly. If, for instance, you did a Venn diagram of 'bands that use glockenspiels' and 'bands with a tendency to get naked and grind to '90s R&B' you'd expect the circles to practically repel each other off the page. Wrong. Because nestled in the tiny, tiny overlap are Los Campesinos!, probably the only band we've ever seen play the flute and drop their trousers within a 60-minute period.

It's approximately 4.30pm and we're sitting in the dressing room of Glasgow's Oran Mor while a reasonably new recruit to the Campesinos! fold, Rob, tries to focus a telescope into the bedroom window opposite. Yep, the dressing room has a telescope. And a stag's head.

And a sword. Toto, we're not in Camden any more. Having clearly been deemed 'safe', the band have been furnished with the venue's private dining room to use as a base -- a decision that the management will definitely come to regret.

For now, though, proceedings are relatively sedate. Half the band, tour support Strange News From Another

Star, a photographer they've basically kidnapped (she was meant to shoot one day and has now been with them a week) and various other waifs and strays are sprawled across the leather sofas while Gareth tells us with a groan about some of the superfan heckles he's received thus far. "Someone yesterday yelled out about Joey Barton and then there was a kid

VIEW

FROM THE

CREW

Gavin, Tour

Manager

"I've had seven

people constantly

making fun of a) my

accent and b) my

heritage on account

of me being

Scottish, but it's all

pretty amusing

because when they

do it they sound

like someone from

The Muppets

impersonating

Shrek."

who started requesting really old B-sides about three songs into the set, clearly just to show that he knew what they were..." he sighs. "I mean, I don't mind requests but wait a bit longer..."

If that all sounds a little jaded, then the sheer frequency that the singer is greeted with bemusing incidents of indie deification is enough to somewhat explain things. Tonight might not be the busiest night of the tour, but the crowd are fervent to say the least. One fan shouts Gareth's name so often he has to be placated three times, crowds copy his every hand gesture move for move and someone even throws a Cascarino football shirt onstage - a reference to a lyric from old album track 'All Your Kayfabe Friends'. Tracks from new LP 'Hello Sadness' are greeted like old

pals, 'Death To Los Campesinos!' and 'Romance Is Boring' prompt a swarm of flailing arms and the Tory-berating centrepiece of 'The Sea Is A Good Place To Think Of The Future' is yelled back like the sweatiest Labour party convention in the land.

Afterwards, the group are in drunkenly jubilant spirits - so much so that Ellen

(left) please talt as Gareth last drading

accidentally pulls the entire control panel off the lift and has to re-attach it with some gaffer tape. Piles of pissed band members launch themselves on top of any available surface, music blares out and, before any more damage can be inflicted, a rainy exodus is made to Nice'N'Sleazy, culminating in a 3am pole-dancing session to Aaliyah and a trip to buy every battered food available. When in Rome ...

LEEDS, COCKPIT FRIDAY, NOVEMBER 11

Fast-forward not many hours and everyone is piled into the tourbus, wrestling with various degrees of hangover (drummer Jason is chirpily informing everyone about his food safety certificates, while at the other end of the spectrum Gareth is slowly shrivelling into a corner and calling out for an "egg in a bap") and trundling down the drizzly motorway to Leeds.

By the time we arrive brains have unclouded enough for Jason to channel his inner Dynamo with an impromptumagic show ("This is like the one David Blame does," he tells us while shuffling; "Do the one with the block of ice!" someone heckles) while everyone contemplates the evening ahead. As well as being the last date of the tour, the septet are also playing a late night club gig after their main set and it's Neil's birthday - much to his dismay tomorrow. It's gonna be a heavy one.

First, the main event. This time it's sold out, heaving and even more buzzy than vesterday. Newies 'To Tundra' and 'Baby I Got The Death Rattic' are vocally the best the band have sounded, an extra encore of 'Documented Minor Emotional Breakdown #1' is thrown in for good measure and by the crowdinvading finale of 'Sweet Dreams, Sweet

Cheeks' the stage is filled with support band members, crew and friends dancing around in unison. It's a celebratory (semi) end to the run and, to toast the fact, the Strange News boys and Neil start an impromptu circle-pit in the dressing room to the strains of Future Of The Left's 'Manchasm' - which, we find out, was written about Strange News guitarist Mark Foley. With the soundtrack veering wildly between Hot Snakes and R Kelly, all present career between jumping and grinding until it hits midnight, the lights are turned out and Neil is serenaded with party poppers, a beer shower and a raucous 'Happy Birthday'. In an act of total lad telepathy (or, as we suspect, this in fact happens quite often) when the lights are restored, the boys all have their trousers round their ankles; we're not sure whether to be bemused or impressed.

Fully clothed again and it's time for set #2 – a brief 20-minute affair with a couple of oldies thrown in for variation. "I remember going to indie discos and being really pissed off when I had to sit through a band," Gareth relays as the set comes to a close. "So this one's for the 50 per cent who just want an indie hit - I'm on your side." With half the band totally confused, Tom kicks into Reef's 'Place Your Hands' to more cheers than the original ever warranted; everyone keeps it together for a verse before the attempt is abandoned and a final rendition of 'You! Me! Dancing!' (aka 'The Budweiser One') rounds the night off.

As the venue party continues and a host of Twitter adoration begins to filter in. the band turn their attention to pissing about and fully embracing the last night of the leg. Ultimate catharsis onstage, youthful abandonment off -- Los Campesinos! are in a cross-section all of their own. Lisa Wright





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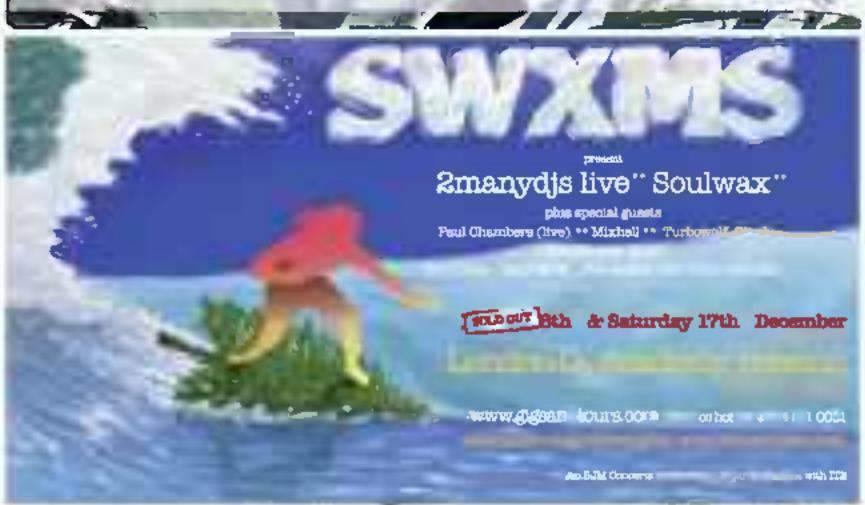
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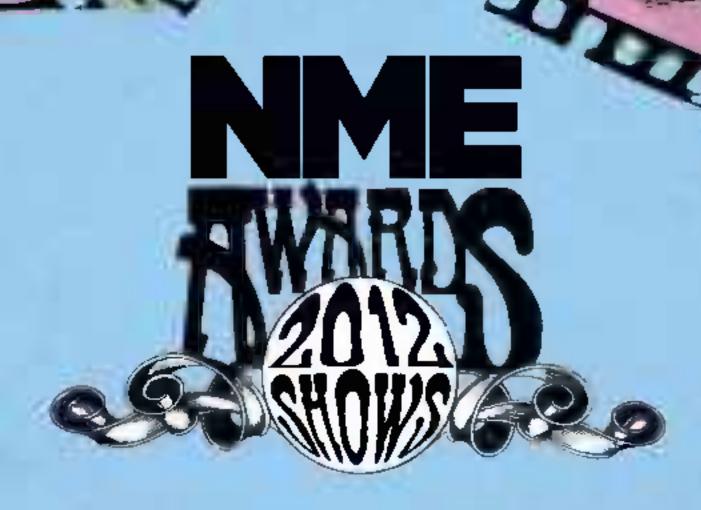
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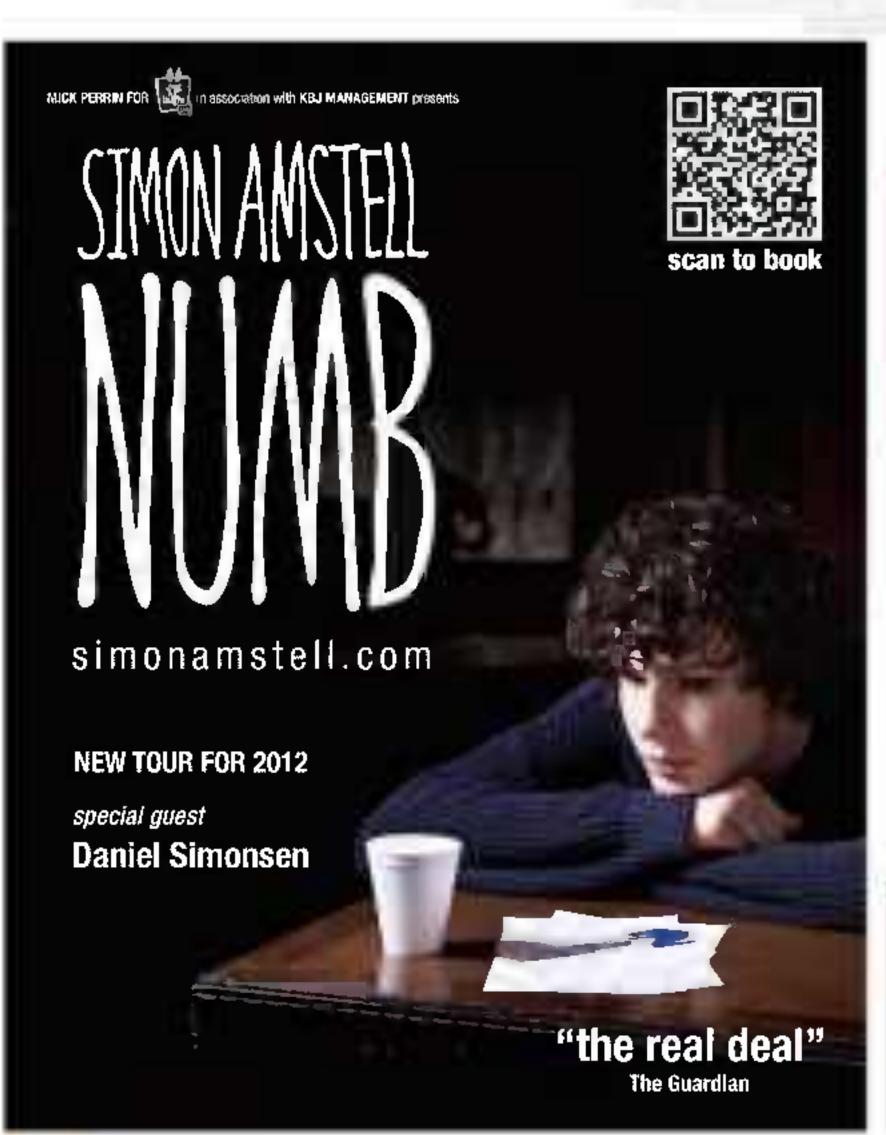
















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19 FEB CARDIFF UNIVERSITY

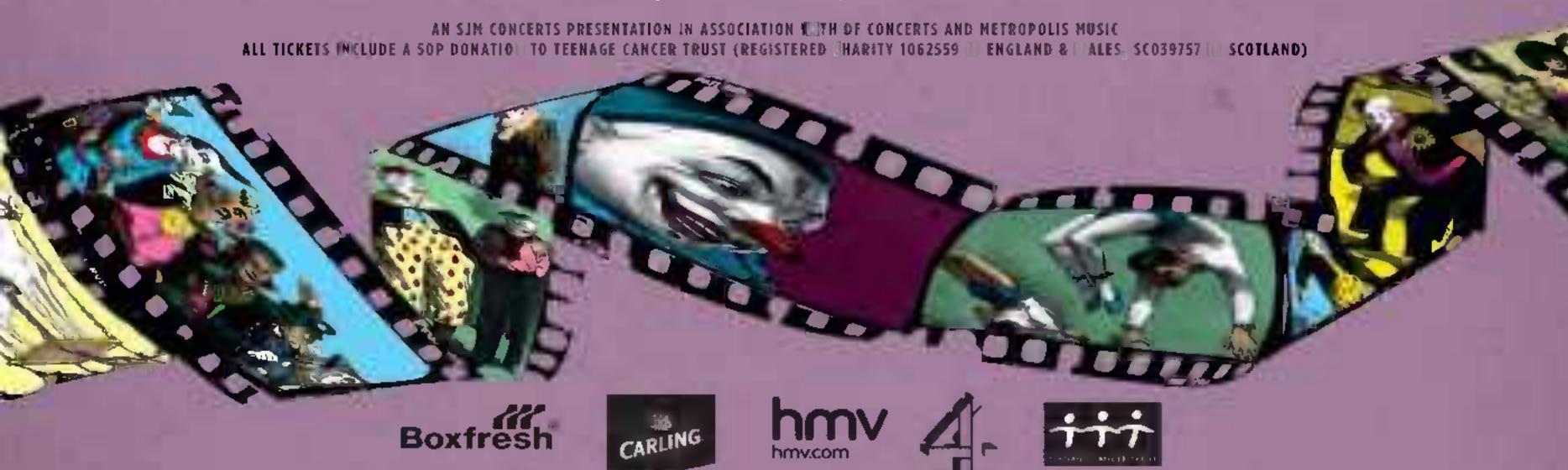
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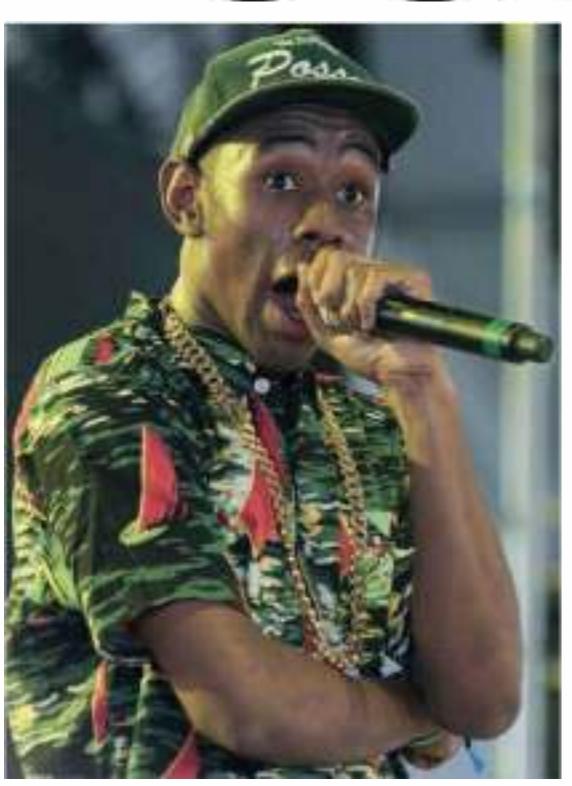
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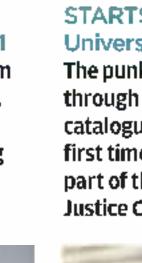
STARTS: O2 Academy Birmingham, March 28

DON'T MISS

OFWGKTA supremo Tyler, The Creator let slip in a recent interview that he'd grown tired of rapping about chopping people up and putting his winkie where it's not wanted, and that his new lyrics would focus on "money and buying shit". It's almost enough to make you pine after the more sadistic rhymes that brought Tyler and his weird-ass crew of LA delinquents to fame early this year. In fairness, the rapper also said he wanted to start "making weird hippie music for people to get high to", which is no bad thing - much of the collective's best music betrays their love of leftfield indie and freaky West Coast jazz. Anyway, this four-strong slew of dates across Britain's O2 Academy venues will be their biggest in the UK to date.



HALLS
STARTS: London
Corsica Studios, Dec 1
Spooky glitchtronica from
London kid Sam Howard,
signed with the excellent
Sounds Of Sweet Nothing
(Unknown Mortal
Orchestra, Gross Magic).





STARTS: London
Lexington, Feb 8

NME's Xmas wishlist finally
arrives with our annual
Awards show blitz, which
sees shows from Justice,
plus a Santa's sackload
more of our fave acts.

NME AWARDS

SHOWS



LAMBCHOP
STARTS: London
Barbican, Mar 1
Nashville legend Kurt
Wagner returns to the UK
with his alt.country amigos
to support their brand new
album 'Mr M', which hits
shops in February.



MICK JONES
STARTS: Cardiff
University Solus, Dec 1
The punk legend tears
through the Clash back
catalogue for the very
first time in 30 years, as
part of the Hillsborough
Justice Campaign.



STARTS: Dublin Button
Factory, Feb 12
If you missed Merrill Garbus
and co earlier this year, get
thee to a concert hall for
one of three new dates including an NME Awards
show at 02 Shepherds Bush
Empire in London,

TUNE-YARDS



LOS
CAMPESINOS!
STARTS: London
Electric Ballroom, Mar
22
After the release of third
album proper 'Hello

Sadness', this capital date is

well worth shouting about.



FRIENDLY FIRES
STARTS: Manchester
Apollo, Dec 15
Here's another chance to
catch Friendly Fires strut
their brightly coloured
stuff, with a new run
of dates rescheduled
from November.



SUMMER CAMP
STARTS: Bristol
Louisiana, Feb 13
Elizabeth Sankey and
Jeremy Warmsley take
their pop smarts and
in-depth knowledge of
American teen flicks out
on the road. Now isn't that
dreamy, etc.



STARTS: Coventry
Ricoh Stadium, May 29
Fresh from having his song
rebuffed by Beyoncé, Chris
Martin takes his wares
closer to home, for a slew
of mega-dates kicking off
next summer.



YOUNG GUNS STARTS: High Wycombe University, Feb 2

Buckinghamshire's biggest guns take aim with a run of dates to coincide with new record 'Bones', due in February next year.



ALLO DARLIN'
STARTS: Glasgow
Captain's Rest, Feb 20
Rosy-cheeked indiepoppers bring muchneeded cheer to the
winter-stricken streets

of Britain, ahead of

forthcoming LP 'Europe'.

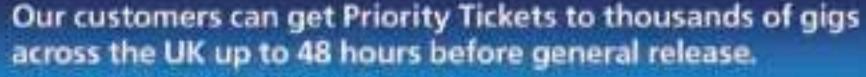
Bring colourful mittens.



DOWNLOAD FESTIVAL STARTS: Donington Park, Jun 8

The gnarliest festival of all just got gnarlier with the announcement of Metallica, Black Sabbath and The Prodigy. Horns aloft, y'all.





What to see this week? Let us help



PANDA BEAR

STARTS: London Electric Ballroom, Dec 1

NME PICK

Expectation for Animal Collective man Noah Lennox's third album under the Panda Bear moniker was quite preposterously high; so much so that 'Tomboy' could only ever disappoint. But seven months on from its release the record has taken on a life of its own; its guitar-heavy drones and slightly bummed vibes feeling like a vital and thoroughly necessary progression from hipster album of the millennium 'Person Pitch'. Lennox plays two of his final shows of the year in Manchester and London this week, and he remains a maverick (if completely unpredictable) live presence - which usually means we can see his songs twisted gloriously out of shape. Throw in support from 'Tomboy' producer and Spaceman 3 legend Pete Kember aka Sonic Boom, and you've got a quality evening's entertainment on your hands.



Everyone's Talking About SPECTOR/THEME PARK

STARTS: London **Bethnal Green Working** Men's Club, Dec 5

Fred Macpherson tried on a variety of guises with only middling success before hitting upon the idea for his latest band, Spector, who hark shamelessly back to guitar greats of the early noughties. Catch them now in a sweaty East End boozer with Talking Heads-ish cool kids Theme Park.



Don't Miss THE GO! TEAM/ FIELD MUSIC STARTS London Koko,

Nov 30

UK indie label Memphis Industries celebrates its 13th birthday with the Lucky 13 bash, headed up by party-starting stalwarts The Go! Team and soon-toreturn, cerebral poppeddlers Field Music, plus potentially scene-stealing turns from relative newcomers to the label Dutch Uncles and Colourmusic.



Radar Stars COM TRUISE STARTS: Sunderland Independent, Dec 1

New Jersey-based musician

and graphic designer Seth Haley has a wicked way with the old vintage analogue gear. His debut from earlier this year, 'Galactic Melt', sounds like a video nasty beamed directly into your brain; all '80s drug-baron synths and low-budget menace. See him wrapping

up his UK tour this week,

Pacino in Scarface.

and imagine yourself as Al

WEDNESDAY

November 30

ABERDEEN

Hostage Calm The Tunnels 01224 211121

Edenheight Bell 01225 460426

BELFAST

Damien Dempsey Empire

028 9024 9276 BIRMINGHAM

Lotte Mulian Glee Club

0870 241 5093

Wreckless Eric Kitchen Garden Cafe 0121 443 4725

BOUGHEMOUTH

Napalm Death Old Fire Station 01202 503888

BRIGHTON

Duran Duran Centre 0870 900 9100 DJ Fresh Concorde 2 01273 673 311 Kitty Daisy & Lewis/The Sharp Tongues Komedia 01273 647 100

Twin Atlantic The Haunt 01273 770 847

BRESTOL

Dweezii Zappa Coiston Hall 0117 922 3683

The Flamenco Thief Canteen 0117 923 2017

Steeleye Span St George's Hall 0117 923 0359

Virgil & The Accelerators The Tunnels 0117 929 9008

CARDIFF

Flogging Molly/The Minutes Coal Exchange 029 2049 4917

Jedward City Hall 029 2087 2000 Kasabian Motorpoint Arena 029 2022 4488

Lovers/Spencer McGarry Season/ Vacant Shores 10 Feet Tall 02920 228883

Show Of Hands/Miranda Sykes 5t David's Hall 029 2087 8444 DUNDEE

Hikari Rising/Xeno/Third Born Son The Doghouse 01382 206 812Đ

EDINBURGH

Brenmar/Dillon Francis Sneaky Pete's 0131 225 1757

Imelda May HMV Picture House 0844 847 1740

Lanterns On The Lake Electric Circus 0131 226 4224

EXETER

Wire Phoenix 01392 667080 GATESHEAD

Beicea Quartet Sage Arena

0870 703 4555

Class Actress Captain's Rest 0141 331 2722

The Dirty Youth Cathouse

0141 248 6606

Fionn Regan Oran Mor 0141 552 9224 Found Nice'n'Sleazy 0141 333 9637 Kill It Kid King Tut's Wah Wah Hut 0141 221 5279

Little Dragon The Arches

0141 565 1000 The Quireboys Garage 0141 332 1120

GUILDFORD BIGkids Boileroom 01483 539 539

Buddy Whittington Irish Centre

0113 248 9208 The Drums Metropolitan University

0113 283 2600 Forest Fire Santiago 0113 244 4472 Pinback Brudenell Social Club

0113 243 5866 The Swellers Cockpit 0113 244 3446 Twin Planets Mrlo 0113 245 7101

LIYERPOO George Michael Echo Arena 0844 8000 400

Meg Baird/Emma Tricca Leaf Baitic 0151 707 7747

LONDON

Arun Gosh Rich Mix 020 7613 7498 **Bianonange** Bush Hall 020 8222 6955 Deep Purple The 02 Arena 0870 701 4444

Every Time | Die/Trash Talk Electric Ballroom 020 7485 9006

Foreign Slippers Slaughtered Lamb 020 8682 4080

George Clinton & Parliament Funkadelic Jazz Cafe 020 7916 6060 Good Plan Boys/Witch Cult Star Of

Kings 020 7278 9708 Gorgeous George/Madam/Vienna **Ditto** New Cross Inn 020 8692 1866 The Go! Team/Field Music/Dutch

Uncles KOKO 020 7388 3222 Group Inerane/Flower-Corsano Duo Plan B 08701 165421

Havok!/Eradication Purple Turtle 020 7383 4976

The Hit Ups/The Badheads Dublin Castle 020 7485 1773

James Blake HMV Forum 020 7344 0044

Jill Scott 02 Academy Brixton 0870 477 2000

Jonah Matranga Garage 020 7607 1818 Jono Mcleery 100 Club 020 7636 0933

The Laurel Collective/Look Stranger!/Disappearers Hoxton

Square Bar and Kitchen 020 7613 0709 Lisa Hannigan O2 Shepherds Bush Empire 0870 771 2000

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Rotifer Buffalo Bar 020 7359 6191

Still Buzzing Book Club 020 7684 8618 That Fucking Tank Old Blue Last

020 7613 2478 Tyketto/Fighting Wolves Underworld

020 7482 1932

Young*Husband/Crushed Beaks Electricity Showroom 020 7739 3939

MANCHESTER

Bryan Adams MEN Arena Das Racist The Ruby Lounge

0161 834 1392 Little Barrie Deaf Institute

0161 330 4019 Thurston Moore HMV Ritz 0161 236 4355

Yellowcard/Saves The Day/The Wonder Years Academy 0161 832 1111

NEWCASTLI Olly Murs/Pixie Lott/Rizzle Kicks Metro Radio Arena 0870 707 8000 The Ting Tings 02 Academy

0870 477 2000 NORWICH

The Vaccines UEA 01603 505401 NOTTINGHAM

Skrillex/Flux Pavilion/KOAN Sound Rock City 08713 100000

OXFORD

Mark Radcliffe Glee Club 0871 472 0400

PORTSMOUTH The Lemonheads/The Shining Twins

Wedgewood Rooms 023 9286 3911 READING

Agent Orange Face Bar 0118 956 8188

Ash 5ub89 0871 230 1094 BorderlineFIRE/

WeCaughtTheCastle Oakford Social Club 0116 255 3956

SHEFFELD

Amelia Curran Greystones 0114 266 5599 SOUTHAMPTON

Wolfsbane/Obsessive Compulsive Joiners 023 8022 5612

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SWANSIA Ginger Wildheart Sin City

WOLVERHAMPTON

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THURSDAY

December 1



ABERDEEN

Jools Holland & His Rhythm & Blues Orchestra AECC 0870 169 0100 The Mouse That Ate The Cat/ Farewell Singapore/We Were Poseidon The Tunnels 01224 211121 BELFAST

Reckless Love Limelight 028 9032 5942

BERMINGHAM

DJ Shadow HMV Institute 0844 248 5037

John Fairhurst Hare & Hounds 0870 264 3333

The Morning Parade Rainbow

0121 772 8174 Textures 02 Academy 2

0870 477 2000

BOURNEMOUTH Alahama 3 02 Academy

0870 477 2000

Duran Duran BIC 01202 456400

BRIGHTON

Ash Coalition 01273726858

Black Black Hills Dome 01273 709709

Every Time I Die/Trash Talk/ **Defeater** Concorde 2 01273 673 311

Larkin Poe Prince Albert 01273 730 499

(Hed) PE/Mushroomhead The Haunt 01273 770 847

BRISTOL

Dodgy/The Electric Soft Parade Fleece 0117 945 0996

Little Barrie Louisiana 0117 926 5978 Pickpockets Love Tourists/Poor Old Dogs Croft (Front Bar) 0117 987 4144

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Blawan Buffalo Bar 02920 310312 Mick Jones/Pete Wylie/The Farm

Cardiff University 5U Wire Clwb Ifor Bach 029 2023 2199

COVENTRY

Fugative Kasbah 024 7655 4473 Meg Baird Taylor John's House 024 7655 9958

Sharpy The Doghouse 01382 206 812D EDINBURGH

Aynsley Lister The Caves 0131 557 8989

Shed Seven/Chris Helme HMV Picture House 0844 847 1740

EXETER Havok!/Eradication Cavern Club

01392 495 370 **GLASGOW**

Jedward Royal Concert Hall 0141 353 8000

Jellybaby & Rubbermensch 02 ABC 0870 903 3444

Pearl And The Puppets Oran Mor. 01415529224

The Swellers/Broadway Calls King Tut's Wah Wah Hut 0141 221 5279 LEED\$

Fleet Foxes/Vetiver 02 Academy 0870 477 2000

The Ordinary Boys Cockpit 0113 244 3446

Paul Thomas Saunders/The Staves Nation Of Shopkeepers 0113 203 1831.

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Howe Gelb Cafe Oto 0871 230 1094 Jad Fair/Moustache Of Insanity The Lexington 020 7837 5387

Joe Boyd/Robyn Hitchcock Purcell Room 020 7960 4242

Leika Nambucca 020 7272 7366 Let's Wrestle/Superchunk Scala 020 7833 2022

The Memory Band The Vortex 020 7254 4097

Michele Stodart Betsey Trotwood 020 7336 7326

M83 Heaven 020 7930 2020 Panda Bear/Sonic Boom Electric

Ballroom 020 7485 9006 **Red Snapper G**arage 020 7607 1818

Rev78/Love Ends Disaster! Cargo 0207 749 7840

Rihanna/Caivin Harris The OZ Arena 0870 701 4444

The Safety Fire Monto Water Rats 020 7837 4412

Samuel Deschamps Catch 020 7729 6097

The Stylistics Indigo @ The OZ Arena 0870 701 4444

Wolfsbane/Obsessive Compulsive O2 Academy Islington 0870 477 2000

Worship St Pancras Old Church Wretch 32 KOKO 020 7388 3222

Yellowcard/Saves The Day HMV Forum 020 7344 0044

MANCHESTER

Eden Wakes/Arlandria Retro Bar 0161 274 4892

Electric Six Academy 2 0161 832 1111 Example/Fenech Soler 02 Apollo 0870 401 8000

George Clinton & Parliament Funkadelic HMV Rrtz 0161 236 4355 Peathog Faerles Band On The Wall 0161 832 6625

Plastikman Academy 0161 832 1111 **Proud Mary** The Ruby Lounge 0161 834 1392

MILTON KEYNES

Skrillex/Flux Pavillon/KOAN Sound Warehouse Project 0161 835 3500

Mapaim Death Crauford Arms Hotel 01908 313864

NEWCAST

By The Rivers Cluny 0191 230 4474 Group Inerane/Flower-Corsano Duo Cumberland Arms 0191 265 6151

Professor Green/Rizzle Kicks 02 Academy 0870 477 2000

The Ouireboys Northumbria University

NORWICH

Deers/Olympians/Temple Grounds Waterfront Studio 0160 363 2717 Zebrahead/Army Of Freshmen

Waterfront 01603 632 717

NOTTINGHAM The Lemonheads/The Shining Twins

The Rescue Rooms The Treatment Rock City

08713100000

P00 Dr Feelgood/Nine Below Zero Mr. Kyps 01202 748945

READING

Spires/Incassum Face Bar 0118 956 8188

SALFORD

Fionn Regan St Philip's Church 0161 834 2041

SHEFFIELD

Bryan Adams Motorpoint Arena 01142 565656

Ocean Colour Scene OZ Academy 0870 477 2000

Tyketto Corporation 0114 276 0262 SOUTHAMPTON

This Town Needs Guns Joiners 023 8022 5612

Trivium/In Flames/Ghost Guildhall 023 8063 2601 **ST ALBANS**

Young Influential Horn 01727 853 143

SUNDERLAND **Com Truise** Independent 0191 565 8947

SWANSEA

John Otway & The Big Band Garage 01792 475147

WOLVERHAMPTON

Urlah Heep Wulfrun Hall 0870 320 7000

Voodoo Six Slade Room 0870 320 7000

WREXHAM

Hey Alaska/Lost Boys Central Station 01978 358780

FRIDAY

December 2

ABERDEEN

Red Hot Chill Peppers Music Hall 01224 641122

BATH

Cindy Stratton Rondo Theatre

01225 463362

BELFAST **Black Stone Cherry** Spring & Airbrake

028 9032 5968 The Grainne Duffy Band Black Box 00 35391 566511

Wild Beasts Stiff Kitten 028 9023 8700

BIRMINGHAM I Am The Avalanche/Hostage Calm/

Apologies I Have None HMV Institute 0844 248 5037

Proud Mary The Ballroom Twin Atlantic O2 Academy 2 0870 477 2000

BOURNEMOUTH

The Saturdays BIC 01202 456400 BRIGHTON

icicle/Chase Rockwell/Alix Perez Audio 01273 624343 The Mad Professor/Earl 16 Concorde

2 01273 673 311 This Town Needs Guns Sticky Mike's Frog Bar 01273 749 465

BRISTOL

Funkinsteins/Zoot Fleece 0117 945 0996

Little Dragon Thekla 08713 100000 London Zoo/Genius Collective Golden Lion 0117 939 5506

0870 477 2000 CAMBRIDGE

The Vaccines 02 Academy

Dr Feelgood/Nine Below Zero Junction 01223 511511

CARDIFF

Darkest Hour/Counterhold Clwb Ifor Bach 029 2023 2199

Devil Driver Coal Exchange 029 2049 4917

Warbringer Bogiez 029 2034

1463

COVENTRY The Quireboys Kasbah 024 7655

Neville Staple The Box 01270 257 398 DERBY

The Business The Vic Inn. 01332 74 00 91

Son Of Eagle/Boat To Row Guildhall 01332 255447

DUNDEE

Core/PanicByFlare The Doghouse

01382 206 8120

EDINBURGH **Lau Queens Hall 0131 668 2019** Martin Andrews Whiski 01315 563095 Young Fathers Sneaky Pete's

0131 225 1757 FALMOUTH

Ruarri Joseph Princess Pavilion 01326 211222

GATESHEAD

Elkle Brooks Sage Arena 0870 703 4555

GLASGOW araabMUZIK 5chool Of Art

0141 353 4530 GoGoBot/Queen Jane King Tut's Wah Wah Hut 0141 221 5279

Jools Holland & His Rhythm & Blues Orchestra SECC 0141 248 3000

The Monty Hall Problem/ Transmission/Sirens 02 ABC 0870 903 3444

Oliver Huntemann The Arches 0141 565 1000 Shed Seven/Chris Helme

Barrowlands 0141 552 4601 GLOUCESTER

Shaun Ryder Guildhall Arts Centre 01452 503050

GUILDFORD

01483 539 539

Hugh Conswell Baileroom

Lady Maisery Institute 01483 274389

HATFIELD

The Blanks The Forum 0844 477 2000

LEEDS

DJ Shadow 02 Academy

0870 477 2000 The Lemonheads/The Shining Twins

University 0113 244 4600 Malcolm Middleton/Human Don't

Be Angry Brudenell Social Club 0113 243 5866 The Morning Parade Cockpit

0113 244 3446

LEICESTER Havok!/Eradication Lock 42 The Lovely Eggs/Shouty Shit Stuff Donkey 0116 270 5042

Ocean Colour Scene 02 Academy 0870 477 2000

LIVERPOOL James Morrison Mountford Hall 0844 477 2000

Lovers Masque 0151 707 6171 LONDON Afrikan Boy Rich Mix 020 7613 7498

Alabama 3 HMV Forum

020 7344 0044 The Besnard Lakes Jazz Cafe

020 7916 6060 Breed 77 Nambucca 020 7272 7366

Dan Baird Borderline 020 7734 5547

David Tattersall/Milkwood/Jack **Hayter** The Windmill Department 5/The Priscillas 100

The Destroyers Wilton's Music Half 020 7702 9555

Club 020 7636 0933

Emika/Patten/No Bra Corsica Studios 0207 703 4760 Gorgeous George/The Great

Grant Hart Monto Water Rats 020 7837 4412

Malarkey Electrowerkz 020 7837 6419

Gruff Rhys/Gary Numan/Tribes X0YO 020 7729 5959

Kate Rusby Barbican Centre 020 7638 8891

Lois & The Love/Kites/Little Racer 5ilver Bullet 020 7619 3639

The Moons Bush Hall 020 8222 6955 Plastikman 02 Academy Brixton

0870 477 2000 The Proper Ornaments/Echo Lake/ Shacklewell Arms 020 7249 0810

Sander Kleinenberg/Sister Bliss

Ministry Of Sound 020 7378 6528

Santonica 229 Club 020 7631 8310 The Saw Doctors O2 Shepherds Bush Empire 0870 771 2000

Thurston Moore Union Chapel 020 7226 1686 Two Spot Gobi Cargo 0207 749

7840 The Unthanks St James' Church 020 7287 6711 Wednesday 13/Michael Monroe

Electric Ballroom 020 7485 9006 The 286/The Fruitful Earth New

Cross Inn 020 8692 1866

MANCHESTER **Dutch Uncles/Fiction Deaf Institute**

0161 330 4019 Fake Blood/Jacques Lu Cont/ **Com Truise** Warehouse Project

0161 835 3500 **Hot Vestry/Rescue The Eskimo** Base Bar 0161 273 1011

JIII Scott O2 Apollo 0870 401 8000 Mick Jones/Pete Wylle/The Farm HMV Ritz 0161 236 4355

The Ordinary Boys/The

Hearthreaks Academy 2 0161 832 1111

CONTINUED OVERLEAF▶

FRIDAY

December 2



◆ CONTINUED FROM PAGE 59

Panda Bear/Sonic Boom Central Methodist Hall Piwe The Eon Roadhouse

0161 228 1789 Professor Green/Rizzle Kicks

Academy 0161 832 1111 Rihanna/Calvin Harris MEN Arena Stephen Fretwell Night And Day Cafe

01612361822 Suzuki Method/Working For A **Nuclear Free City** Islangton Mill 0871 230 1094

MILTON KEYNES The High Liamas Stables

01908280800 **NEWCASTLE**

Electric 51x 02 Academy 0870 477 2000

Forest Fire Cluny 0191 230 4474

NORWICH

Pout At The Devil/Bad Touch/The **Burning Crows** Waterfront Studio 0160 363 2717

NOTTINGHAM

James Blake/Oneman/Jackmaster Stealth 08713 100000 Kasablan Capital FM Arena 0115 948 4526

Summerlin/The Hype Theory Rock City 08713 100000

Zebrahead The Rescue Rooms OXFORD

Fionn Regan St Barnabas Church 0186 555 7530

Wire 02 Academy 2 0870 477 2000 **PLYMOUTH**

Ash Oceana 0845 293 2864 POOLE

Odyssey Mr Kyps 01202 748945 **PORTSMOUTH**

The Untouchables Pyramids 023 9235 8608

SHEFFIELD

The Complete Stone Roses 02 Academy 0870 477 2000 George Michael Motorpoint Arena.

01142 565656 **Jehst** University 0114 222 8777 Little Caesar Corporation

0114 276 0262 The Retrospectives Plug

0114 276 7093 Standard Fare/Kid Canaveral/ Tigercats Shakespeare 0114 234 9636

SOUTHAMPTON **Das Racist** Joiners 023 8022 5612

Tyketto Brook 023 8055 5366 STOKE ON TRENT

Every Time | Die/Trash Talk/ **Defeater Sugarmill 01782 214 991**

STALBANS Dodgy Horn 01727 853 143 **SWANSEA**

The Shakes Tenby Hotel 01792 464665

TRURO

Futures Bunters Bar 0187 2241 220 Steeleye Span Hall For Cornwall 01872 262466

WINCHESTER

Mr Tom Railway Inn 01962 867795 WOLVERHAMPTON

Trivium/In Flames/Ghost Civic Hall 01902 552121



SATURDAY

December 3

ABERDEEN

Found/Kid Canaveral The Funnels 01224 211121

BATH

El Wristo/Silica Porter Cellar Bar 01225 404445

Fake Blood Moles 01225 404445

BELFAST

Skrillex/Flux Pavillon/KOAN Sound Queens University 028 9097 3106 BIRKENHEAD

Jez Lowe Pacific Road Arts Centre 0151 666 5023

BIRMINGHAM

Aloe Blacc HMV Institute 0844 248 5037

Every Time | Die/Trash Talk/ Defeater 02 Academy 2

0870 477 2000 Wolfsbane/Obsessive Compulsive 02 Academy 3 0870 477 2000

BRIGHTON

BRISTOL

Chris Ayer/Matt Simons Hobgobin 01273 602519

Das Racist The Haunt 01273 770 847 The Hazey James Sticky Mike's Frog Bar 01273 749 465

Little Dragon Concorde 2 01273 673 311

Omar Coalition 01273726858 **Uriah Heep** Centre 0870 900 9100

Altar Of Plagues/Pombagira/ Thorun Croft (Main Room)

0117 987 4144 A Hawk And A Hacksaw Watershed Media Centre 0117 927 6444

Chumbawamba Folk House 0117 926 2987

The Good Natured Thekla 08713 100000

Nine Below Zero/Dr Feelgood Fleece 0117 945 0996

The Peppercorns Fire Engine 07521 974070

CAMBRIDGE

The Vaccines Corn Exchange 01223 357851

CARDIFF

Bryan Adams Motorpoint Arena 029 2022 4488

Malcolm Middleton/Human Don't Be Angry Clwb Ifor 8ach 029 2023 2199

The Red Jumpsuit ApparatusCardiff University SU

Xerath Bogiez 029 2034 1463

Cerebral Bore Old Bell 01332 343701 DUNDEE

Madnish The Doghouse 01382 206 8120

EDINBURGH. Com Truise Sneaky Pete's 0131 225 1757

Deita Mainfine/Will Hanson Voodoo Rooms 0131 556 7060

Red Hot Chill Peppers HMV Picture House 0844 847 1740

Thea Glimore Bongo Club 0131 558 7604

EXETER

Show Of Hands/Miranda Sykes University 01392 263519 GATESHEAD

Amelia Curran Old Town Half 0191 433 6916

GLASGOW Coldplay SECC 0141 248 3000 Death In Vegas/Von Haze King Tut's Wah Wah Hut 0141 221 5279

Jill Jackson Oran Mor 0141 552 9224 Juan Zelada Brel 0141 342 4966 Nowt But Northern/Bunty 02 ABC

0870 903 3444 Plastikman Barrowlands

0141 552 4601 St Deluxe/Mondegreen Captain's Rest 0141 331 2722

Vetiver Stereo 0141 576 5018

GUILDFORD

Earl Gateshead Boileroom 01483 539 539

HOVE

Low Old Market 01273 325440 **LEEDS**

The Beat Brudenell Social Club 0113 243 5866

Group Inerane/Flower-Corsano **Duo** Howard Assembly Room 0113 243 9999

The Lovebirds Warehouse 0113 246 8287

LONDON

Agent Orange Boston Arms 020 7272 8153

020 7249 0810

Chantel McGregor The Flowerpot 02074856040

Borderline 020 7734 5547

Crashed Out Grosvenor 0871 223 7992 David Thomas/Peter Blegvad/Chris

Cutier Cafe Oto 0871 230 1094 Fantastik 4/Alaska Campus Hope &

Cinema 020 7733 2229



Blood Orange Shacklewell Arms

Cathedral HMV Forum

Congo Natty/The Allens Jamm

Anchor 020 7354 1312 The Fontanelles/Volta45 Ritzy

Gauray Mazumdar/Shri Kousic Sen



Stephen Fretwell Cockpit 0113 244 3446

Trentemoller/DJ Fresh/Retro/ **Grade University 0113 244 4600**

07830 425555

The Complete Stone Roses 02 Academy 2 0870 477 2000

Tigers Lomax @ Nation 0151 236 4443 DJ Shadow OZ Academy 0870 477 2000

Example/Fenech Soler Mountford Hall 0844 477 2000 JT Nero/Allison Russell Mello Mello

The Magic Band/The Wicked Misery Guts/B & The Ts Shipping The Kills 02 Academy Brixton

King Kurt/Epileptic Hillbillys

The Lee Thompson 5ka Orchestra Under The Bridge 020 7957 8261

Lewis Tuff 229 Club 020 7631 8310 Lights/Silver Seam Nambucca 020 7272 7366

0870 060 0870 The Magician/Beataucue XOYO

020 7729 5959 Mistajam/Marcus Nasty MacBeth

Puressence/Hoodiums Bush Hall 020 8222 6955 Rihanna/Oily Murs/Calvin Harris

The O2 Arena 0870 701 4444

The Saw Doctors O2 Shepherds Bush Empire 0870 771 2000

Thurston Moore/Tall Firs Electric Ballroom 020 7485 9006 **Turin Brakes Vibe Bar 020 7377 9880**

Van Susans Cargo 0207 749 7840 The Young Knives The Lexington 020 7837 5387

MANCHESTER

I Break Horses Soup Kitchen 0161 236 5100

Mr Scruff Band On The Wall 0161 832 6625

Paul Thomas Saunders/The Staves Navigation Inn 0161 926 7941 The Treatment Alter Ego

Trivium/in Flames/Ghost Academy 0161 832 1111

MILTON KEYNES

The Barron Knights Stables 01908 280800

I Am The Avalanche/Hostage Calm Crauford Arms Hotel 01908 313864

NEWCASTLI

The Lake Poets/Matasha Haws Head Of Steam 0191 232 4379

Shed Seven 02 Academy 0870 477 2000 We Were Promised Jetpacks Cluny

0191 230 4474 The Whodiums Comerhouse 0191 265 9602

NORWICH Hotwired/Washed Up/The Pistols

Waterfront Studio 0160 363 2717 **NOTTINGHAM** Kasabian Capital FM Arena

0115 948 4526 Twin Atlantic/Dinosaur Pile-Up The

Rescue Rooms OXFORD

Julio Bashmore/Eats Everything Bullingdon Arms 01865 244516 This Town Needs Guns Jericho

01865 798794 PLYMOUTH

Sharron Kraus China House 01752 260930

POOLE Never The Bride Mr Kyps

01202748945 **PORTSMOU** Andrew Foster/The Watchmen/ Kassassin Street New Theatre Royal

023 9264 9000 Frank Hamilton Cellars

0871 230 1094 PREST(Professor Green/Rizzle Kicks 53

Degrees 01772 893 000 SHEFFIELD Electric Six O2 Academy

0870 477 2000 Pete Wylfe/Mick Jones/The Farm

Leadmill 0114 221 2828 The Swellers Corporation 0114 276 0262

Wire Plug 0114 276 7093

SOUTHAMPTON

Red Kite Unit 02380 225612 STOKE ON TRENT

Buried in Vegas Harry's Bar 01782 416 567 Hard-Fi Sugarmili 01782 214 991

WREXHAM XIIferuinerx Central Station

020 7344 0044

The Collectable Few/Running Club

020 7274 5537

0161 236 9266



LEPCESTER **Proud Mary** Soundhouse LIYERPOOL Crossbreaker/We Came Out Like

01517070898 Whispers Kazimier 08712301094

Forecast 0151 709 6901 Napalm Death Masque 0151 707 6171 The Saturdays Echo Arena. 0844 8000 400

Keb Darge Madame Jojo's 020 7734 2473

0870 477 2000

Underworld 020 7482 1932 King Pleasure & The Biscuit Boys Ronnie Scott's 020 7439 0747

Lllygun/Diary Of Dreams/Specimen O2 Academy Islington 0870 477 2000 Machine Head Wembley Arena

020 7739 5095

WOLVERHAMPTON The Lines Wulfrun Hall 0870 320 7000

01978 358780

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DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY

December 4

BATH

The Deadstring Brothers Bell

01225 460426 Futures Moles 01225 404445

Martin Harley Chapel Arts Centre 01225404445

BELFAST

Bombay Bicycle Club Queens

University 028 9097 3106

Cynic Limelight 028 9032 5942 The Darkness/Crown Jewel

Defense Uister Hall 028 9032 3900

Napalm Death Stiff Kitten 028 9023 8700

BIRMINGHAM

Kobra & The Lotus HMV Institute

(Temple) 0844 248 5037 Machine Head NIA 0121 780 4133

We Were Promised Jetpacks Hare & Hounds 0870 264 3333

BRIGHTON

Agent Orange The Hydrant 01273 608 313

Beans On Toast/Frank Hamilton

The Hope 01273 723 568

Hard-FI Concorde 2 01273 673 311

North Sea Radio Orchestra Komedia 01273 647 100

BRISTOL

Bad Manners Fleece 0117 945 0996 Flonn Regan Trinity 01179 351 200

Jay Sean 02 Academy 0870 477 2000

The Magic Band Thekla 08713 100000

Malcolm Middleton/Human Don't

Be Angry Louisiana 0117 926 5978 The Staves/Paul Thomas Saunders

Start The Bus 0117 930 4370

Steve Conte & The Crazy Truth

Thunderbolt 07791 319 614 Supersonic Horseshoe 0117 956 0471

CAMBRIDGE

Adam Ant Corn Exchange

01223 357851

CARDIFF

Cerebral Bore Bogiez 029 2034 1463 I Am The Avalanche Clwb Ifor Bach 029 2023 2199

CARLISLE

Havok!/Eradication Brickyard 01228 512 220

DEWSBURY

Lily Brooke Town Hall 0192 432 4501 DUNDEE

The Treatment The Doghouse 01382 206 812D

EDINBURGH

Big Fat Panda Whistlebinkies 0131 557 5114

The Drums HMV Picture House

0844 847 1740 The High Liamas Sneaky Pete's

0131 225 1757

GLASGOW

Duran Duran SECC 0141 248 3000 Kate Rusby Theatre Royal

0141 332 3321 The Ordinary Boys/The

Heartbreaks King Tut's Wah Wah Hut 0141 221 5279

Puro Instinct Captain's Rest 0141 331 2722

Zebrahead The Arches

01415651000

13 Stars Slouch 0141 221 5518

LEEDS

Aloe Blacc 02 Academy

0870 477 2000

I Break Horses Brudenell Social Club 0113 243 5866

LIVERPOOL

Kasabian Echo Arena 0844 8000 400

Stephen Fretwell Masque 0151 707 6171

LONDON

Ace Frehley/JettBlack 02 Academy

Islington 0870 477 2000 Altar Of Plagues Borderline

020 7734 5547

Basement Old Blue Last 020 7613 2478

Bella Hardy Slaughtered Lamb

020 8682 4080 **De La Soul** Indigo @ The O2 Arena

0870 701 4444 **Forest Fire** Hoxton Square Bar and

Kitchen 020 7613 0709 Geno Washington And The Ram

Jam Band 100 Club 020 7636 0933 Katzenjammer Dingwalls

020 7267 1577 The Legendary Tigerman X0YO

020 7729 5959 Little Dragon O2 Shepherds Bush Empire 0870 771 2000

Lost Boys Garage 020 7607 1818 Trivium/In Flames/A Ghost 02 Academy Brixton 0870 477 2000

MANCHESTER

Coldplay MEN Arena

Incassum/Spires Alter Ego 0161 236 9266

The Swellers Academy 3 0161 832 1111

Twin Atlantic Club Academy 0161 832 1111

MILTON KEYNES

Kim Richey Stables 01908 280800

NEWCASTLE Death in Vegas/Von Haze Digital

01912 619755 Example/Fenech Soler 02 Academy

0870 477 2000

JT Nero/Allison Russell Clury 01912304474

NORWICH

Every Time I Die/Trash Talk/ Defeater Waterfront 01603 632 717 The Searchers St Andrew's Half

01603764764 HOTTENGHAM

Amplifier Rock City 08713 100000 Grant Hart Glee Club 0871 472 0400 The Red Jumpsuit Apparatus The

Rescue Rooms

Romi Mayes Maze 0115 947 5650 OXFORD

Adam Barnes Jencho 01865 798794 Wolfshane/Obsessive Compulsive

OZ Academy 2 0870 477 2000 PORTSMOUTH

The Undertones Wedgewood Rooms 023 9286 3911

READING

Despite My Deepest Fear/The Hotel **Ambush** Face Bar 0118 956 8188 SHEFFIELD

Jooks Holland & His Rhythm & Blues **Orchestra** City Half 0114 278 9789

The Quireboys Corporation 0114 276 0262

Status Quo/Roy Wood/Kim Wilde Motorpoint Arena 01142 565656 Taking Hayley OZ Academy

SOUTHAMPTON

0870 477 2000

The Rising/Broken Vinyl Club Brook 023 8055 5366

WOLVERHAMPTON

Panic Room Robin 2 01902 497860

MONDAY

December 5



BATH

Beans On Toast Moles 01225 404445

BELFA

Crashdlet Spring & Airbrake 028 9032 5968

BIRMINGHAM Proxies Vudu 0121 643 0859

The Red Jumpsuit Apparatus/ Hawthome Heights HMV Institute (Library) 0844 248 5037

0870 477 2000

BOLTON **Leatherface** Soundhouse

The Swellers 02 Academy 3

0871 230 1094 BRIGHTON

Flonn Regan Ballroom 01273 605789 Forest Fire Sticky Mike's Frog Bar

01273 749 465 The Staves/Paul Thomas Saunders The Hope 01273 723 568

BRISTOL

Daniel Flay/Graham Higgins Croft (Main Room) 0117 987 4144

The Minke Whales/Jack Bristow Fleece 0117 945 0996

The Saw Doctors Colston Half 0117 922 3683

Urlah Heep O2 Academy 0870 477 2000

CAMBRIDGE **The Drums Junction 01223 511511 Goodnight Lenin** Portland Arms

01223 357268

CANDET **Electric 5ix** Glee Club 0870 241 5093 The Saturdays Motorpoint Arena

029 2022 4488

EDINBURGH Chris T-T/Franz Nicolay Banshee

Labyrinth 0131 558 8209 FALMOUTH

The Magic Band/Secrets For September Princess Pavilion

01326 211222

GLASGOW Amplifier Cathouse 0141 248 6606 DJ Shadow 02 ABC 0870 903 3444 **Example 02 Academy 0870 477 2000** The Lemonheads/The Shining Twins

Oran Mor 0141 552 9224 Machine Head SECC 0141 248 3000

GLOUCESTER

Steve Harley & Cockney Rebel Guildhall Arts Centre 01452 503050

LEEDS

Death In Vegas/Von Haze Cockpit 0113 244 3446 LEICESTER

Wreckless Eric/Amy Rigby Musician 0116 251 0080

LIVERPOOL **Shed Seven** 02 Academy 0870 477 2000

LONDON

The Felice Brothers MacBeth

020 7739 5095 Hard-Fi O2 Shepherds Bush Empire 0870 771 2000

I Break Horses Cargo 0207 749 7840 Jay Sean HMV Hammersmith Apollo 0870 606 3400

Meg Baird/Sharron Kraus Cafe Oto 0871 230 1094 **Palge** Garage 020 7607 1818

Ras Kwame/Twin B/Master Shortle XOYO 020 7729 5959

Roger Chapman Jazz Cafe 020 7916 6060 **Spank Rock** Scala 020 7833 2022

Spector/Theme Park Bethnal Green Working Men's Club 020 7739 2772 Talk Normal/Noveller Shacklewell

Arms 020 7249 0810 Vetiver/Beth Jeans Houghton

Dingwalls 020 7267 1577 MANCHESTER

The Good Natured Deaf Institute 0161 330 4019 Hey Alaska/Lost Boys Dry Bar

0161 236 5920 Jim Noir Band On The Wall 0161 832 6625

The Post War Years Islington Mill 0871 230 1094 Zebrahead Club Academy

0161 832 1111

NEWCASTLE Falling Red Trithans 0191 232 1619 Juan Zelada Cluny 0191 230 4474 Ocean Colour Scene O2 Academy 0870 477 2000

0191 230 4474

NORWICH Martin Harley The Bicycle Shop 01603 625 777

Stephen Fretwell Cluny 2

We Were Promised Jetpacks Arts Centre 01603 660 352

NOTTINGHAM Aloe Black Rock City 08713 100000 Every Time I Die/Trash Talk/ **Defeater** The Rescue Rooms Malcolm Middleton/Human Don't Be Angry Bodega Social Club

08713100000 OXFORD

Marcus Bonfanti Bullingdon Arms 01865 244516

Steeleye Span Concert Hall 0118 960 6060

SHEFFIELD

READING

Messiah Cathedral 0871 230 1094 Professor Green/Rizzle Kicks 02 Academy 0870 477 2000

SOUTHAMPTON

Delliah Joiners 023 8022 5612

TUESDAY

December 6

BIRMINGHAM

Kasabian NIA 0121 780 4133 Steeleye Span Town Hall 0121 780 3333

Zebrahead O2 Academy 2 0870 477 2000

BOURNEMOUTH

Urfah Heep OZ Academy 0870 477 2000

Electric Six Concorde 2 01273 673 311 Havok!/Eradication The Hydrant

BRIGHTON

01273 608 313 Meg Baird The Basement 01273 699733

The Post War Years Green Door Store 07894 267 053

The Saturdays Centre 0870 900 9100 BRISTOL

The Arteries Croft (Main Room) 0117 987 4144 **Daughter The Cube 0117 907 4190**

Steve Harley Fleece 0117 945 0996 CAMBRIDGE Malcolm Middleton/Human

01223 357268 Shed Seven Junction 01223 511511

Don't Be Angry Portland Arms

CARDIFF The Puppini Sisters Glee Club 0870 241 5093

The Quireboys The Globe

The Swellers Clwb Ifor Bach 029 2023 2199

07738 983947

01332 74 00 91

DERBY Leatherface The Vic Inn.

EDINBURGH Broken Records Cabaret Voltaire

0131 220 6176 James Morrison HMV Picture House 0844 847 1740

Jeru The Damaja Electric Circus 0131 226 4224

EXETER

The Saw Doctors University 01392 263519 GLASGOW

Ocean Colour Scene Barrowlands 0141 552 4601

George Michael SECC 0141 248 3000

The Treatment King Tut's Wah Wah Hut 0141 221 5279 Trivium/In Flames/Ghost 02

Academy 0870 477 2000

GUILDFORD Adam Ant G Live 0844 7701 797

LEEDS I Am The Avalanche/Hostage Calm/ Apologies I Have None Cockpit

The Travelling Band Brudenell Social Club 0113 243 5866

0113 244 3446

LEICESTER **Tom Browning Soundhouse**

LIYERPOOL Hey Alaska/Lost Boys Picket

0151 708 5318

020 7580 3057

Kitchen 020 7613 0709

07830 425555

Echo Arena 0844 8000 400 LONDON Arch Enemy/Chthonic/Warbringer

Status Quo/Roy Wood/Kim Wilde

0870 771 2000 **Bastille** Bull & Gate 020 7485 5358 David J Roch The Bowery

Delilah Hoxton Square Bar and

O2 Shepherds Bush Empire

Exit International/Antiered Man

MacBeth 020 7739 5095

Fairewell/Yeti Lane Shacklewell Arms 020 7249 0810

The Felice Brothers KOKO

020 7388 3222 Fionn Regan Union Chapel

020 7226 1686 First Aid Kit Bush Hall 020 8222 6955

The Good Natured The Lexington

020 7837 5387 Iceage Corsica Studios 0207 703 4760 Jack Cheshire Slaughtered Lamb

020 8682 4080 Jedward HMV Hammersmith Apollo 0870 606 3400

Kobra & The Lotus Barfly 0870 907 0999

Kyte Buffalo Bar 020 7359 6191

Omar Souleyman/Heatsick XOYO 020 7729 5959

Oxes/Bilge Pump Plan B 08701165421 Peaking Lights Plastic People

020 7739 6471 Pharoah Sanders Jazz Cafe 020 7916 6060

Puro Instinct Old Blue Last 020 7613 2478 Real Estate Scala 020 7833 2022

Hoxton 020 7422 0958 Sun Ra Arkestra/Marshall Allen

The Stow/Dean Atta Queen Of

We Were Evergreen Borderline 020 7734 5547

MANCHESTER

Cafe Oto 0871 230 1094

Bell X1 Deaf Institute 0161 330 4019 Dan Michaelson & The Coastguards Dulcimer 0161 860 0044 Every Time | Die/Trash Talk/

Grant Hart Band On The Wall 0161 832 6625

Defeater Club Academy 0161 832 1111

The Lemonheads/The Shining Twins HMV Ritz 0161 236 4355 The Lovely Eggs Night And Day Cafe

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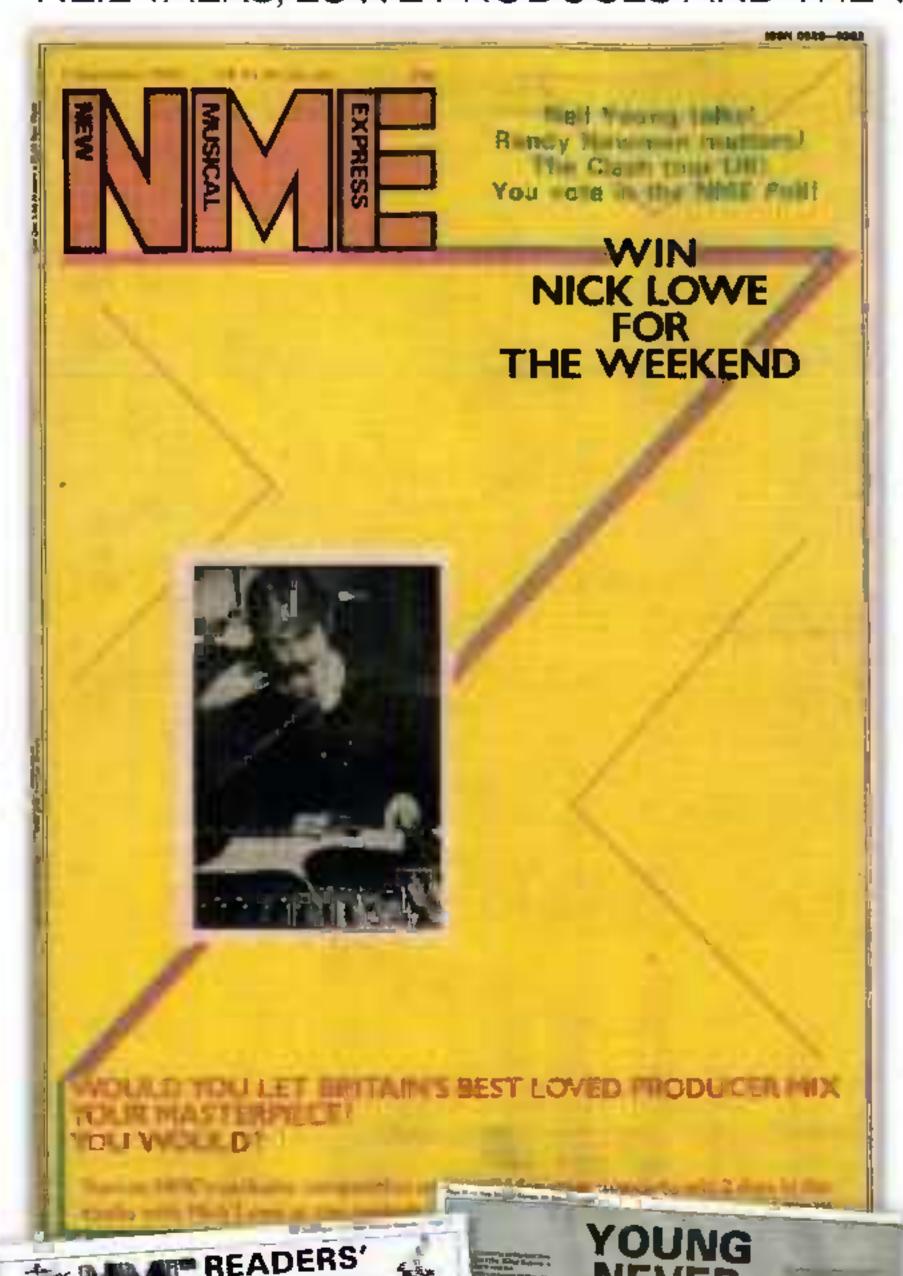
SWANSEA Betraeus Sin City 01792654226

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01978 358780

THIS WEEKIN 1979

NEIL TALKS, LOWE PRODUCES AND THE VOTE GETS ROCKED



Year (Gary Numan).

HEART OF YOUNG

LET THE VOTING BEGIN It's that time of year again... and the votes are due in no later than December 31. As it's the end of the '70s, there are special categories in the shape of Farce Of The Decade (ultimately to be won by 'the mod revival') and Face Of The Decade (Johnny Rotten). As well as the more familiar prizes, other categories include Best Dressed Sleeve ('Metal Box'), Image Of The Year (Gary Numan) and Creep Of The

A true rarity here, in the shape of an interview with Neil Young by Mary Turner, since which Young has been seen by "virtually nobody, and is believed to be at this moment adrift on a yacht somewhere in the Pacific". He talks mostly about the Rust Never Sleeps film, stressing he believes you have to "not take it too seriously, try to have a good time, while holding up what you've done as being right, and try to stand behind it".

IT COULD BE YOU!

unique cover with a unique prize this week: readers are offered the chance "to get produced by, and legless with, the most revered and mocked producer". His name is Nick Lowe. "We didn't believe it at first," writes Roy Carr. "But he insists it's a genuine offer." With a CV that includes Elvis Costello & The Attractions, Dr I celgood, The Damned, Wreckless Lric, Carlene Carter ("the missus") and The Pretenders, this is not to be sniffed at Particularly when as Nick has it. "At this stage the actual quality of any recording submitted doesn't matter. You can get the drift from just a vocal and a guitar.

"A good song should work no matter what the accompaniment is," he adds. "If a song's duff to begin with, then no amount of over arranged multi-dubbing is going to disguise the fact that it's duff. I'm looking for the song, not how well someone has dressed it up." He's open to ideas, too: "I don't care if it's a touch of the Kraftwerks, one of those Great Britain Novelty Songs, an instrumental - let's have a few of those, a rocker or a ballad. I'd rather hear a Des O'Connor with half an original idea, so long as it's played with a bit of genuine passion than another flamin' Pistols thrash.

"And just remember this," comes the payoff "I just might find some flair of originality in something that another producer wouldn't probably recognise"

ALSO IN THE ISSUE THAT WEEK

- Talking Heads are reviewed live in Leicester. "They make music for the body as well as the brain," writes Lynn Hanna
- There are full-page adverts for The Clash's 'London Calling' and AC/DC's 'Highway To Heil', as well as one for the reissue of Bowie's 'John I'm Only Dancing (Again)'
- It's reported that label art of the posthumous 'Sid Vicious Sings' album will feature a swastika made out of Stratocasters
- In the 'Musicians Wanted' section: "Girl wishes to form/join Renaissance/Steeleye type band. Must have another girl singer"
- Featured on the Singles page is a song called 'Low-Flying Aircraft' by Pulp. Not the work of a 16-year-old Jarvis, sadly; rather a "wonderfully delirious disaster area" created by improvisers Paul Burwell and Anne Bean



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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1+9A Wild Beasts could, at a stretch, make this a touching number (5-1-3-7)

6+21D I rock Pamela all over the place with Radiohead music (5-6)

9 (See 1 across) 10 The Givers step out of the shadows with their album (2-5)

11 is leg broken by member of King Crimson? (5) 12+30Å 1992 hit that has opening line "I don't care if Monday's blue" (6-2-2-4)

14 '90s US hitmakers taking part in a Disney cartoon (3) 15 (See 3 down)

16+17D Beats cost, somehow, of getting a band in from California (4-5)

18 "Singing in the old bar, swinging with the old stars, living for the____", from Lana Del Rey's 'Video Games' (4)

20 Both Nick Cave and The Goo Goo Dolls released albums with this title (3-4-2)

22 Syd Barrett solo album is a bit hopeless (4)

26 (See 6 down) 29 Demonstration, in part, of a style of rock music

30 (See 12 across)

31 On a trip from The Blue Nile (4) 33 The needlest include this Cult number (4) 34+240 Times when it all went so fast for Paul Weller (4-2-5)

35 Tyler, The Creator strangely has an ___ Future (3)

CLUES DOWN

1 Those who fled from the danger of Brett Anderson and Bernard Butler together in Tears (8)

2 The Courteeners provide a short account on getting the lyric wrong (7)

3+15A "You're everywhere and nowhere baby, that's where you're at", 1967 (2-2-6-6) 4 Durable fan somehow puts up with Gorky's Zygotic Mynca's album named after a Welsh beach

5+25D Futureheads' album with a very unearthly sound (4-2-3-3-5)

6+26A It's Phil Laker turning up as a rapper from Brooklyn (6-6)

7 Ultravox album made a very contented place

become filled with anger (4-2-4)

8 Adam got their backing (4) 13 "And all I wanted was a lousy letter or a call / I hope you know tripped all of your pictures off the wall",

2000 (4) 17 (See 16 across)

19 King Sunny ___, Nigerian musician who made his name in Belgrade (3)

21 (See 6 across) 23 Not such a tight performance from Therapy? in 1995 (5)

24 (See 34 across)

25 (See 5 down)

27 Macy Gray tells of her attempt at a song (1-3)

28 Area of London to find a 'Hippy Chick' in early '90s (4) 29 Reflect on the sound coming from Feeder's record Jabel (4)

32 On condition that The Coral's former guitarist Bill Ryder Jones releases a solo album (2)

Normal NME terms and conditions apply, avallable at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, December 6, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building. 110 Southwark Street, London SE1 OSU.

First correct one out of the hat wins a bag of CDs. T-shirts and books!

12 NOVEMBER ANSWERS

ANSWERS ACROSS

1+4A How It Ended, 9 Irony, 10 Radioactive, 11 Red, 12+26A Ikara Colt, 13+20D Psyence Fiction, 15 Just, 16 La's, 20+28D Freda Payne, 22 Issues, 23 Eyes, 27 Help, 30 Fanmail, 32 Insomnia, 34 Innocent, 35 Next Year.

ANSWERS DOWN

1 Hurting, 2 Wide Awake, 3 Trojan, 4 Escape, 5 Do It Yourself, 6+18D Die Another Day, 7 Borrell, 8 Byrds, 17 Star, 19 Fish, 21 Detroit, 25 Aliens, 29 Once, 31+14A Macy Gray, 33+24A Air War

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OLLECTORS' CORNER

MICHAEL JACKSON

Call yourself a superfan? Here are the gems that no Michael Jackson for doubl be without



ATCHING ME(GIA)



The debut single by the R&B artist was a US Number Two and UK Top

10 hit. It featured help from two Jacksons - Jermaine sings backing vocals and Michael tackles the chorus. Rockwell. aka Kennedy Gordy, is the son of Matawn supremo Berry Gordy, who, of course, was the Jacksons' old label boss...

Need To Know: Gordy was apparently unconvinced by the song's potential until he heard the reassuringly familiar voices of the famous helpers on it.

THE SIMPSONS - DO THE BARTMAN

19977

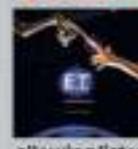


Taken from the album 'The Simpsons Sing The Blues', the single topped

the UK charts. The song was written and produced by huge fan Jackson with help from Bryan Loren. However, as he was contracted to another label, Jacko did not receive any credit for his considerable contribution to the song.

Need To Know: The song was the first UK chart-topper by a cartoon band since The Archies hit the top spot in 1969 with 'Sugar Sugar'.

SOUNDTRACKING



Audiobook and soundtrack album which contains a storybook

allowing listeners to read along with narrator Jacko as he tells the story featured in Steven Spielberg's cute allen movie. The record was released in the same month as 'Thriller', and court action taken by the star's label Epic soon forced it to be withdrawn.

Need To Know: The soundtrack earned Jacko a Grammy Award for Best. Recording For Children.

ONE NIGHT IN JAPAN

(7009)



Unofficial live album recorded at Yokohama Stadium

In September 1987. The performance captures Jacko at the peak of his powers, on the opening straight of his lengthy Bad World Tour. The set is heavy on the hits, including a double whammy of 'Beat It' and 'Billie Jean'.

Need To Know: Sheryl Crow was one of the backing singers on the tour, and took Siedah Garrett's place to duet on "I Just Can't Stop Loving You".

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Leonie Cooper







FACEBOOK.COM/ **NMEMAGAZINE**



TWITTER.COM/ NMEMAGAZINE



NME.COM/BLOGS



PLEASE, PLEASE, PLEASE

From: Neil Renton To: NME

I know it's not The Smiths performing 'Please, Please, Please Let Me Get What I Want' on the new John Lewis Christmas advert [above] and no-one knew how successful it was going to be, but it feels so wrong. For a band who were the poster boys for the anti-establishment, how did it get to this? The track will probably get in a fight for the Christmas Number One spot with an act from The X Factor. I also think Johnny Marr's missing the point slightly over the backlash. The Smiths are the last band you'd expect to pop up on the telly to help promote a well-known brand and it hasn't helped it's now the most popular advert since, I don't know, Christ was born? Well, at least Johnny's got his memories of that great day when the song was written. His memories and his cash.

NME's response...

It's one thing when struggling indie bands turn up on adverts - hapefully cobbling together enough cash to pay their rent or buy some booze that doesn't come in a plastic bottle but quite another when an act as seismic as The Smiths end up in the mix. "Writing 'Please, Please...' one Friday

In '84 is one of the best memories of my life. This ad has not sullied that memory one bit." Johnny Marr said on Twitter after the inevitable shitstorm surrounding the decidedly wet cover version of one of their finest songs. Even so, it's not the notion of The Smiths being sold out in the

name of Chrimbo gift flogging that's got us worried - it's what's in that bloody box the young tyke in the ad is holding?! There's no way he'd have nipped down to a department store on his own, so we can only assume he fashioned a gift from various objects in and around the home. Our

money is on the little terror having exhumed the corpse of Reginald the family rabbit and wrapping up the festering remains. Happy Christmas, everyone! - LC

Get in touch at the above addresses. Winners should email letters@NME.COM to claim their voucher.

MONKEY BUSINESS

From: Daniel Owen To: NME

Frecently came back from

an Arctic Monkeys gig at the Liverpool Echo Arena, which was, for me, the best gig I have been to thus far. Alex seems to have grown out of his former stage-shy self and the rest of the band shared ear-to-ear grins for most of the night. The fundamental reason why I feel that they are the best live act around at the moment, as well as the most avant-garde, is that they could still perform any song off any one of their four albums at a venue like the Barfly without it sounding utterly farcical and absurd. The same cannot be said for the likes. of Muse and Kasabian, who have also reached the stature of arenas but have not stuck to the 'basic' approach that the Monkeys have. Muse, Kasabian and others seem to be increasingly more focused on the visionary aspect of the live show, using ludicrous devices such as lasers and short films, rather than purely the musical side of it. This is all very well but I cannot help feeling that when bands like this enter the studio, they always have in the back of their mind how their songs will sound in front of 10,000 people, rather than just focusing on making a good album.

From: Beth Costar To: NME

Hike Arctic Monkeys, A lot. Even that's a slight understatement, but when Fread Rick Martin's recent gig review (November 12), I ended up a bit confused. What is going on? Pretty much the whole article

spoke about Jamie, rather than the gig. Not that I dislike Jamie, but surely that was more of an opinion article rather than a review? Stop arse-licking and write about the music and performance not the members! May as well have had a marriage proposal at the end.

From NME:

To: Beth Costar Ah, sweet Jamie Cook, Sheffield's very own Adonis, a prince among men and, surely, God's own gift to humble rock fans across the globe. Oh to be the neck on his guitar for just 10 precious seconds... sigh. Sorry Beth, we got a wee bit distracted there. What was your point? - LC

THE MACHINE **VS THE MAN**

From Ben To: NME

I wonder if Joy Division would have been given the same crap Florence was given when they appeared on Tony Wilson's show? Regarding Florence's so-called 'selling out' by appearing on The X Factor, perhaps the community in which she worked her way up should have pride in her rather than hatred? The industry needs people like Florence so that it can be seen that playing the Barfly and supporting Babyshambles is worth it, and gets you where you want to be, rather than killing a family member to have a story on a talent show, releasing a Christmas Barry Manilow cover and ending up on a cruise ship in 16 months.

From: Chloe Bruce To: NME

Now, I probably hate The X Factor more than anyone

on the planet but the moaning in last week's NME drove me insane. So what if Florence + The Machine played on The X Factor? It's not like she auditioned for it! Get a grip. I don't particularly listen to Florence, but I'd rather have the radio and TV playing her music than Cher Lloyd or Leona Lewis. Isn't it better that indie acts get publicity and actually teach people what decent music is? I'm sick of people criticising the bands they supposedly 'idolise'; they were not put on the earth to please you!

From NME To: Ben, Chioe Bruce Two weeks down the line and you lot are still talking about Florence's appearance on The X Factor, which - no matter if you think it was a good or bad idea - we're sure Flo's record label, management, stylists and very own crack team of woodland pixies who spend their days weaving dreamcatchers out of spiders' webs and the tears of pallid teenage boys are more than happy about. Stranger still though is that no-one's even mentioned how Drew Babyshambles turned up on it the week after Florence, playing bass for Rebecca bloody Ferguson, Now that's

what you call weird! - LC



STALKER From: Sarah To: NME "Stumbled across Jamie Cook having a pint before the Monkeys' Liverpool gig!"

REUNIONS From: Ingrid Allan To: NME

It seems every week yet another band from the glory years of Britpop are getting back together. I can't say I'm not excited about the idea of actually being old enough to see Blur, The Stone Roses or The Libertines live, but all the talk of reunions has left me and many of my fellow art students in a kind of limbo when we ask ourselves what has become of Pulp. When a band get back together, realise they still hate each other and put on a half-arsed show to a small collective of old loyalists then they have the right to bugger off and pretend it never happened, but as we all know from the ecstatic reception Britpop's best-loved misfits received this year, this was not the

Web Slinging

The highlight of this week's NME.COM blogs

ACTS WHO NEED TO COME OFF HIATUS

There's nothing worse than a musician going 'on hiatus'. 50 we're saying a very loud "HIYA!" to Dr Dre who just announced he was "taking a little bit of a break from music". Oh Dre don't tell us, it's you not us, isn't it? Did we steal all the duvet cover? Hog the bathroom in the morning? Or were we too needy? Crarring our necks around the upcoming releases list waiting for 'Detox' like some foolish chumps? So, in honour of the doctor, here's some more acts on hiatus that need to pull their fingers

Best of the responses... The Manics are about to start a few years off. It's going to get cold without them! James J Blake

Hey, isn't it time that Kevin

out and start releasing new stuff. Lify Allen, we know you've retired to live in the country, but you were a Grade A pop star and, frankly, the landscape is pretty beige without you. It's also been a whole five years since OutKast released the not-really-analbum-but-a-soundbrackalbum-album 'idlewild'. Next up, Lauryn Hill. The last time she released an album proper we were using shillings, Well not quite, but you get the idea...

Read Priya Elan's blog in full at NME.COM/blogs

Shields and the rest of the MBV gang got a follow-up to 'Loveless' released? Thomas English

Shack, it's been too long... Brendan Cowan

Does arryone know where The Hives went? Michael Lisinski

A Perfect Circle, Nine Inch. Nails, The Killers, The White Stripes (long shot)

and Franz Ferdinand. Tess Fermiore

The Shins should be on this list. Broken Bells just aren't ... very good. Andrew Galvin

case with Pulp. Unlike disillusioned optimists who raved about the reunion at the start of the year I don't care if there's new material or not - and if the new Roses album turns out to be dire I'll wish they'd done the same - but we all want to know what's next for the band of the summer!

To: Ingrid Allan Agreed. When it comes to reunions, Pulp showed us exactly just how it should be done - complete with sweeties for the crowds and Jarvis wiping his pert arse on a copy of the final News Of The World. New material could be interesting, but maybe

From: NME

it's best just to have one summer of glory and then years of memories about how ruddy marvellous it all was. But if anyone out there is absolutely desperate for some fresh material from the old guard of Britpop, Dodgy have a new album out soon. Well, we did say desperate - LC

SNOW PATROL IN NME SHOCK

From: Leah To: NME

Have you guys heard Snow Patrol's 'Fallen Empires'? It's amazing, isn't it? I feel it's Snow Patrol's best album so far, with all of the catchy lyrics as well as the heartwarming side of the album with 'New York' and 'The Garden Rules'. I saw Snow Patrol a few weeks ago and they were amazing, I also met Gary Lightbody. Super excited to see them in February at both London dates. What would you rate it as?

From: NME

To: Leah I tried to be sporting here. Leven logged into Spotify and - being careful to delete my internet search history immediately afterwards - attempted to listen to this so-called 'amazing' album, Sadly said record was nowhere to be found. I think the universe is trying to tell us something here, Leah - LC

AN ODD PHASE

From: Laura McCranor To: NME

I feel like Odd Future is just a phase that I have gone through. It was fun while it lasted, being swag and all that shit. Now they are going on a UK tour, but I think for me it's too late. I was stoked to see them at Leeds, but then they pulled out. Maybe it was the whole hype around Earl. Well, now Earl's free and I'm out.

From: NME To: Laura McCranor Except that he isn't. Mr Sweatshirt is still at boarding school in Samoa, but Tyler decided to make a bid for "biggest troll of 2011" - his words - by telling the internets he was back in Los Angeles. Can we consider you back

ROSS KEMP!

in the fold, Laura? - LC

From: Eoghan Magowan To: NME

new series on Sky but at one stage during an enemy engagement in Afghanistan, he lies on a rock and shouts "enemy", "enemy". It's like he's calling for your magazine.

From: NME

To: Eoghan Magowan Or perhaps Grant Mitchell was yelling in anticipation of the third album from the dastardly Coventry guitar trio. Only a few more months to go, fella! - LC



STALKER From: Lucy To: NME "My boyfriend with Miles Kane at The Leadmill. It's his birthday soon so this will be a nice surprise for him!"



Dunno if you've seen the promo for Ross Kemp's

DOES ROCKINIROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

TOM MORELLO

RAGE AGAINST THE MACHINE

QUESTION 1

You performed on the soundtrack and briefly cameoed as a terrorist in Iron Man. Name the character played by Gwyneth Paltrow in the film "No clue."

Wrong, Pepper Pots

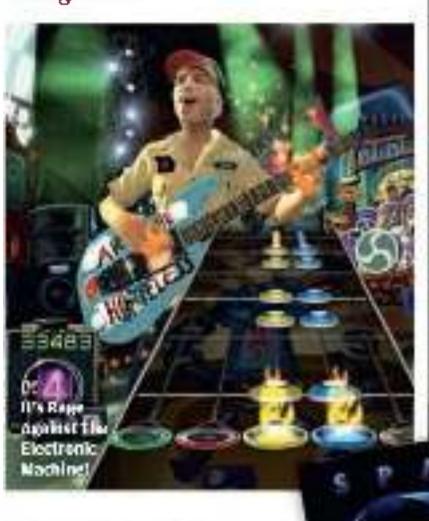
"Jon Favreau [Iron Man director] asked for some music for the film and was gracious enough to tuck me in there as a terrorist. I do all my own stunts by the way."

QUESTION 2

What does it say on your baseball cap when you appear as a Guitar Boss in Guitar Hero 3?

"I'm not sure which cap I'm wearing. 'Guernlla'?"

Wrong. Unite'



QUESTION 3

Rage Against The Machine got to Number One after a Facebook campaign was launched to scupper the 2009

X Factor winner. How many more copies did Killing In The Name' sell than Joe McElderry's 'The Climb'? "We had the scoreboard up at a show in Finsbury Park. We sold just over 50,000 copies more." Correct. Killing In The Name' sold 502,000 to The

Tom annixach De La Rodia rage in Top

QUESTION 5

In what colour is the American flag depicted on the front cover of your 2008 The Nightwatchman album 'The Fabled City?'

Iraq in 2003?

per gallon?' and

"It was actually lifted from a piece of artwork called 'The African American Flag'.

™How many Iragis Correct **QUESTION 6** Somewhere in Texas, Your new supergroup Street Sweeper a village is missing an

Social Club features players known as idiot'. I made those "the wizard" on guitar, "kid lightning" signs myself. I'd been on bass and "the claw" on drums. The marching around with Hooded Claw is the archenemy of which them earlier in the day in San Francisco." cartoon character? Correct

"No idea."

Wrong. Penelope Pitstop. Any idea what we're talking about?

The colours are black, red and green."

"I've heard of Penelope Pitstop but that's digging a little far back."

QUESTION 7

You performed a cover of U2's 'Where The Streets Have No Name' on The

Axis Of Justice DVD in 2004. Which British band also had a Number Four cover version of Where The Streets...' in 1991?

"Oh, I couldn't care less." Wrong. Pet Shop Boys "Ha! Good for them."

QUESTION 8

You recently played a gig at the Occupy London protest. Describe the piece of Banksy artwork on display "A Monopoly scenario. I like the fact you can fill in your own squares. It's a piece of art that keeps giving because everyone who writes on it becomes part of the art." Correct



QUESTION 9

You play guitar on the Prodigy song 'One Man Army' which appeared on the soundtrack to which film? "Spawn [soundtrack cover left]. It was a very unique collaboration. Every sound is made from electric guitar and bass. I sent Liam [Howlett] bits, he would send them back chopped up and I would send him other bits. We were never in the same country. It's one of my favourite things I've been involved in." Correct

QUESTION 10

You were ranked 26th in Rolling Stone's greatest guitarists of all time list. Who was the highest scoring Brit? "No idea."

Wrong. Eric Clapton, at four



"That's not so bad. My memory has clearly gone down by 50 per cent - I used to get 100 per cent in all my tests at Harvard!"

Go to NME.COM/blogs for the full Braincells hall of fame (and shame)

QUESTION 4

Climb's 450,000

66 NME 3 December 2011

What anti-Iraq War messages were visible on handmade placards when Audioslave played in Hollywood hours after Bush announced plans to invade



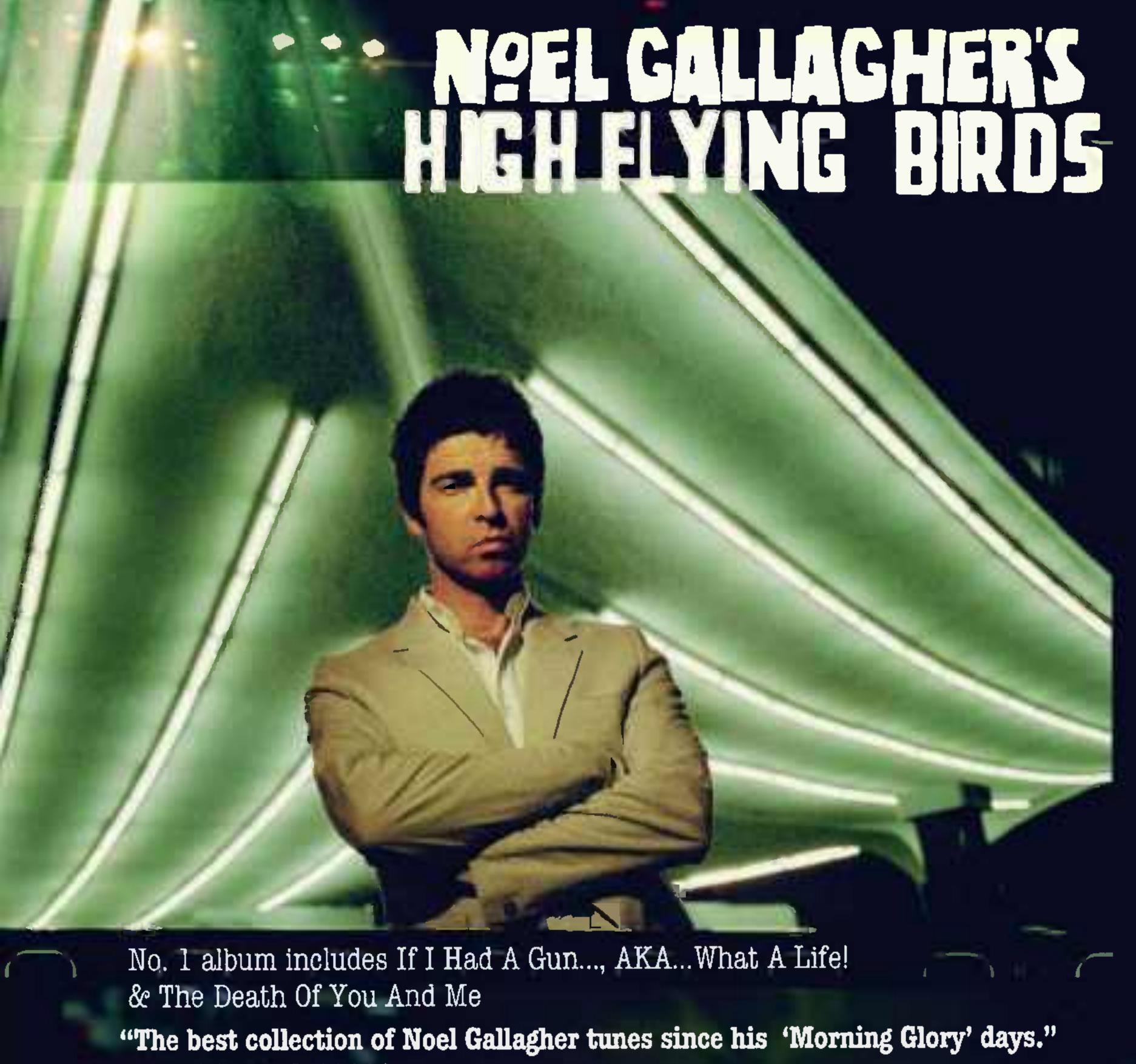
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8/10

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